THE INLAND PRINTER

APRIL 1915



BRADLEY STUDIOS

A miser hates to spend money,
And cheats himself by spending
So little for what he buys, that
He gets less than he pays for.
The economiser willingly pays
The right prices, but sees to it
That he gets his money's worth.
This, more than ever, is the time
For true economy in inks;
High-grade inks, always the
Most economical in the long run,
Being least affected by the
Present price increases, offer
The greatest inducements to
The discriminating printer.



Sigmund Ullman Co.

New York Philadelphia
Chicago Cleveland



What concentration has done for YOU in National Bank Bond

The fact that a paper has been made in the same mill by the same paper-makers for twenty-five years, is quite significant in itself, but it is the strength and scope of the sales organization back of National Bank Bond that is responsible for the super value that it represents.

You know that a selling force of several hundred men, radiating from well distributed points throughout the United States, is a factor which has considerable bearing on the producing end of any business. This fact alone should cause you to carefully consider National Bank Bond, the nationally known paper—a "Butler Brand."

Many wonder why National Bank Bond has such pure bright color, and when held to the light, shows such uniform formation. The reasons are: First, nothing but clean, sorted rags are selected. Second, in the making, the pulp does not touch iron from the time it reaches the drainer until it goes on the screen. The mammoth paper machines are equipped with accurate speed controls day and night so that there is hardly a perceptible variation in the finished paper from month to month unless it is for improvement.

National Bank Bond is very moderate in price, but is used as their highest quality by many leading printers and lithographers, and is always carried in stock by them. The white and five attractive tints with Envelopes to match afford ample range to take care of most requirements.

A novel Specimen Folder has just been prepared for your examination. Shall we send it?

THIS IS THE BUTLER LINE OF BOND PAPERS
"A Bond for Every Purpose—A Purpose for Every Bond"

Royal Crown Bond	Register Bond	American Trust Bond	Manuscript Bond	Fiberspun Bond
Brother Jonathan Bond	Policy Bond	Popular Bond	Monroe Linen	Teutonic Parchment
Ambassador Bond	National Bank Bond	Voucher Bond	Cobweb Bond	Multicopy Bond

J·W·Butler Paper Company

ESTABLISHED 1844

Distributors of "Butler Brands"

Standard Paper Co.	Milwaukee, Wis.
Missouri-Interstate Paper Co.	Kansas City, Mo.
Mississippi Valley Paper Co.	St. Louis, Mo.
Southwestern Paper Co.	Dallas, Texas
Southwestern Paper Co.	Houston, Texas
Pacific Coast Paper Co.	San Francisco, Cal.
Sierra Paper Co.	Los Angeles, Cal.
Central Michigan Paper Co.	Grand Rapids, Mich.
Mutual Paper Co.	Seattle, Wash.
Commercial Paper Co.	New York City
American Type Founders Co.	Spokane, Wash.
American Type Founders Co.	Vancouver, British Col.
National Paper & Type Co. (Export only)	New York City
National Paper & Type Co.	Havana, Cuba
National Paper & Type Co.	City of Mexico, Mexico
National Paper & Type Co.	Monterey, Mexico
National Paper & Type Co.	Guadalajara, Mexico

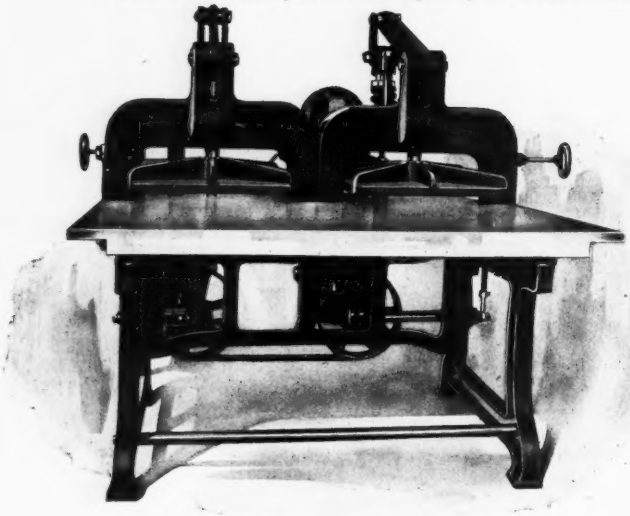
Chicago

The

Duplex Mechanical Compressor

An Automatic Steam Table Wholly Self-Contained

Another Duplex Product Far Ahead of Anything Hitherto Offered in Its Field. A Compact, Simple Mechanical Device That Does Away With All Air Tanks, Pumps, Air or Fluid Compressors and Other Auxiliary and Emergency Devices Hitherto Necessary in Any Pneumatic or Other Fluid Table.



In this table complete and perfect "follow-up" of compression is secured by a very heavy and powerful mechanism, plainly shown in the illustration; this compression being regulated at will by a single adjustment, up to any desired pressure. The entire action is automatic, controlled by the operator simply pulling the lever at the side of the table, or it may be operated by foot-treadle if preferred. Either platen can be used independently of the other, and the entire machine, accommodating two forms as shown, can be operated by a little two-horse-power motor located practically within the table.

This machine, entirely self-contained, requires no fixtures, tanks, piping or other attachments in the room. It can be placed wherever wanted and freely and easily moved if desired. While regularly built for steam heating, the table can be adapted for electric heating.

From the Chicago Record-Herald

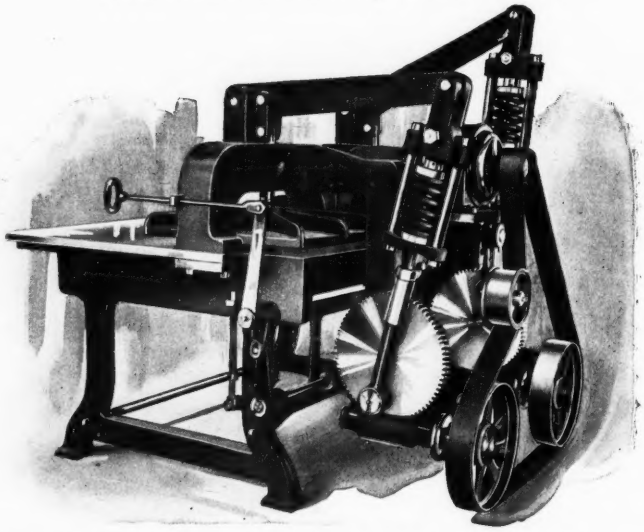
Duplex Printing Press Company.

Gentlemen:

We enclose herewith our requisition for another Double Steam Table with Mechanical Compressors. The first table, which was installed about sixty days ago, is *giving eminent satisfaction, and the results are so far superior to those previously had that we are anxious to get as quickly as possible to the point where we can have all our work done on the new equipment.*

Since the first Duplex table was installed in our plant it has been inspected by interested experts and their approval was expressed in enthusiastic terms.

Please rush the delivery of this order.



Rear View (Showing Complete Mechanism)—DUPLEX DOUBLE-PLATEN MECHANICAL-COMPRESSION STEAM TABLE

Used Exclusively by

New York Tribune	Chicago Herald	Richmond Times-Dispatch
Publishers Matrix Syndicate	Newark (N. J.) Star	Chicago Daily News
Newark (N. J.) News	Milwaukee Journal	Central Press Association

Portland (Me.) Express, and many others

DUPLEX PRINTING PRESS CO.

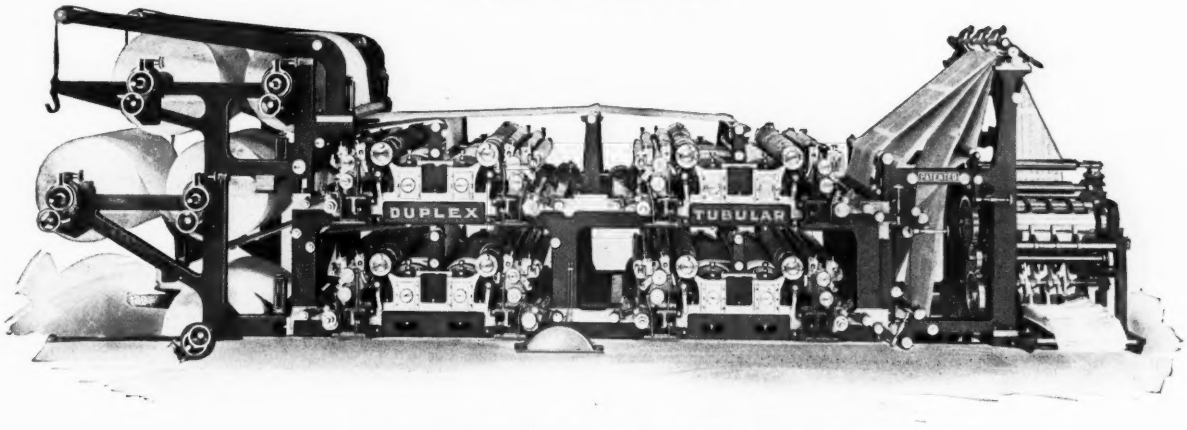
BATTLE CREEK, MICHIGAN, U. S. A.

EASTERN OFFICE: WORLD BUILDING, NEW YORK

ROBERT HOE, President **I. L. STONE, Chairman of the Board**

The Duplex Tubular-Plate Press

Whatever rate of speed is practical on other machines, our Tubular-Plate Press can equal it and DOUBLE THE PRODUCT.



SPEED: 30,000 per hour of 4, 6, 8, 10, 12, 14 and 16 page papers
All with single plates, straight run and book fold

The Duplex Tubular-Plate Rotary Press has become in the past two or three years the most talked-of invention in the newspaper field. In a remarkably short time it has become the choice of all discerning newspaper publishers because of its peculiar advantages and astonishing product.

The explanation of this remarkable result lies in the fact that in all other rotary presses each stereotype plate is out of contact with the web one-half the time, and therefore **printing only half the time,** while in the Tubular-Plate Press every plate is in contact with the web and **printing all the time.**

The Metropolitan Tubular

The illustration above is of a sixteen-page, two plates wide, Tubular Plate Press. This press will produce any even number of pages up to and including sixteen from the same number of plates at the rate of 25,000 per hour. The machine built four plates wide instead of two, and equipped with a double-folder, will easily produce 50,000 copies of a sixteen-page paper per hour; or 25,000 copies of papers of any even number of pages from eighteen to thirty-two, inclusive.

It is to be noted that to obtain this unparalleled product the machine is not driven beyond a safe and normal rate of speed. It is running at only half the rate that would be necessary in other presses—were it possible to get such results from semi-cylindrical plates. To get 50,000 copies of a sixteen-page paper from our Tubular-Plate Quad press requires only the speed necessary to get 25,000 from any other quad press on the market.

We are now building the double width or four plates wide machine, **adapted to newspapers of the largest circulation,** and we are happy to announce to all newspaper publishers that we can now furnish you with presses occupying no more space than your present machines, costing no more to operate, but more simple and convenient in every way, which, **running at the same speed,** and equipped with the **same number of plates,** will give you just two papers to one as compared with the presses you are now using.

All publishers are cordially invited to visit The Detroit Times and see this four plates wide tubular-plate press in practical operation.

DUPLEX PRINTING PRESS CO.

BATTLE CREEK, MICHIGAN, U. S. A.

EASTERN OFFICE: WORLD BUILDING, NEW YORK

ROBERT HOE, President **I. L. STONE, Chairman of the Board**

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
133-135 Michigan Street

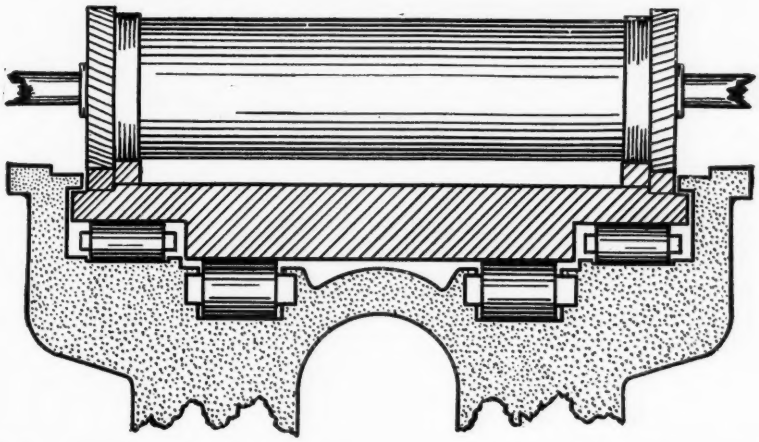
MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

COLUMBUS
307 Mt. Vernon Avenue



A Four Track Press



ALL models of the Autopress, even "The Baby" Cylinder, have four tracks, each with its set of hardened steel rollers supporting the bed.

When you take into account that four tracks are considered sufficient for very large cylinder presses, you can appreciate the rigidity they provide in presses carrying sheets 14 x 20 inches or less.

The frame of the Autopress is heavily trussed through the center and is cast in one piece, making any spring or give absolutely impossible. This means a sturdy, long-lived machine—a worth-while purchase.

Write for full particulars.

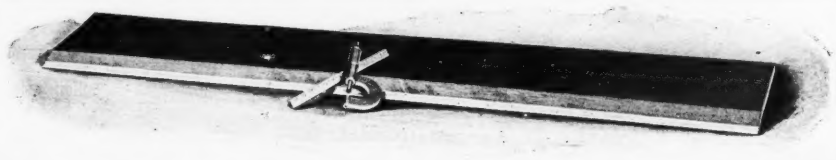
AMERICAN AUTOPRESS COMPANY

110-112 West 40th Street, New York

BRANCH OFFICES:

CHICAGO, 431 South Dearborn Street
BOSTON, 176 Federal Street
ST. LOUIS, 313 Fullerton Building
PHILADELPHIA, 1011 Chestnut Street
SAN FRANCISCO, Phelan Building

ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

Meet us at the Chicago Show, June 19-26, 1915

LORING COES & CO., Inc.

DEPARTMENT COES WRENCH CO.

WORCESTER, MASSACHUSETTS.

NEW YORK OFFICE—W. E. ROBBINS, 29 Murray Street
Phone, 6866 Barclay

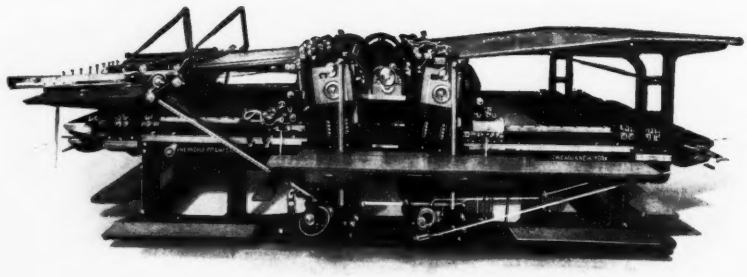
TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina
Sole Agents for Canada

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	since 1830

COES is Always Best!


THE FRANKLIN COMPANY
DESIGNING ENGRAVING ELECTROTYPING
THE FRANKLIN COMPANY
CATALOG & BOOKLET PRINTING
THE FRANKLIN COMPANY
DESIGNERS ENGRAVERS ELECTROTYPERS PRINTERS
720-734 SOUTH DEARBORN STREET
CHICAGO



The Miehle

TWO-COLOR, FLAT-BED PRESS

Is an established factor in the economical production of many classes of printing. Your pressroom should be equipped with one of these machines.

WRITE US FOR INFORMATION

Miehle Printing Press & Manufacturing Co.

SALES OFFICES IN THE UNITED STATES:

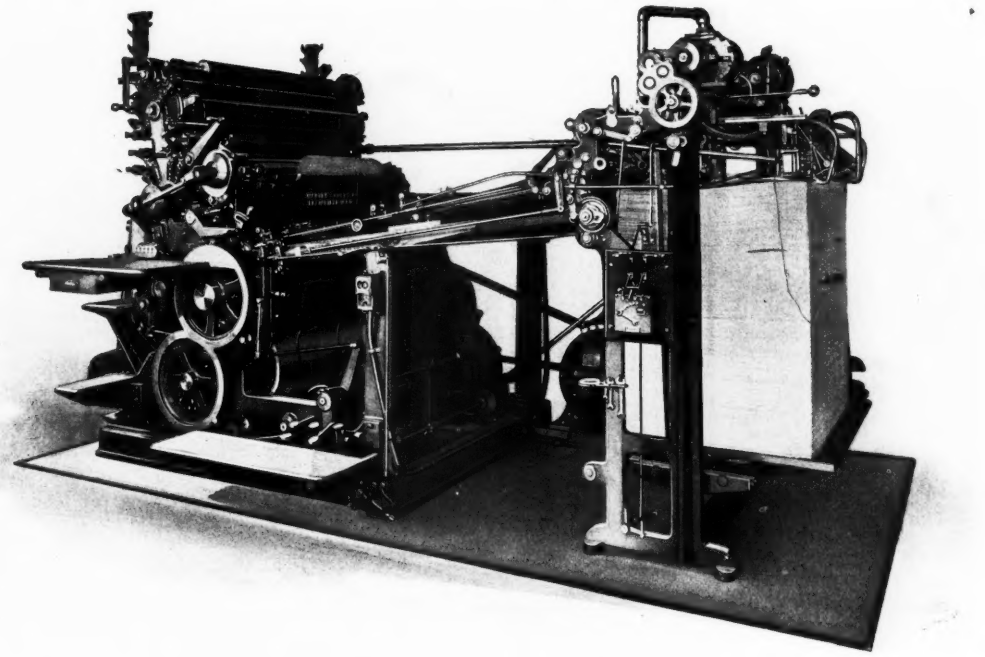
Chicago, 1218 Monadnock Blk.
New York, N. Y., 38 Park Row
Dallas, Texas, 411 Juanita Building
Boston, Massachusetts, 176 Federal Street
Portland, Oregon, 506 Manchester Building
San Francisco, California, 401 Williams Building
Atlanta, Georgia, Dodson Printers Supply Company
Philadelphia, Pennsylvania, Commonwealth Trust Building

14TH AND ROBEY STREETS CHICAGO

Nine acres of floor space devoted exclusively to the manufacture of two-revolution presses

FOREIGN DISTRIBUTORS:

Toronto Type Foundry Co. Ltd., Toronto, Canada
S. A. des Presses Typogr. Miehle. 7 Rue Laffitte, Paris, France
Miehle Druck Pressen G. m. b. H. 94 Markgrafenst., Berlin, Germany
Herm. Stoltz & Co., Avenida Central, Rio de Janeiro, Brazil
Williamson, Balfour & Co., Santiago and Valparaiso, Chile
Parsons Trading Co., Buenos Aires, Mexico City and Havana



EXPERIENCE

is what prompts the continuous use of Scott Rotary Offset Presses by the leading lithographers of this country. Throughout their construction you will find the use of materials which are recognized as the best obtainable for the purpose and which make it possible to give satisfactory results under all conditions.

YOU CAN ALWAYS DEPEND

upon the Scott Offset Press suiting your most exacting requirements. It registers perfectly, distributes the ink thoroughly and is recognized amongst the trade as the one dependable Offset Printing machine.

BEWARE OF FREAK PRESSES

built by people having limited knowledge of lithographers' requirements. We are thoroughly familiar with the trade's requirements and our machine is one for which we do not have to make apologies.

WALTER SCOTT & COMPANY

New York Office
ONE MADISON AVENUE

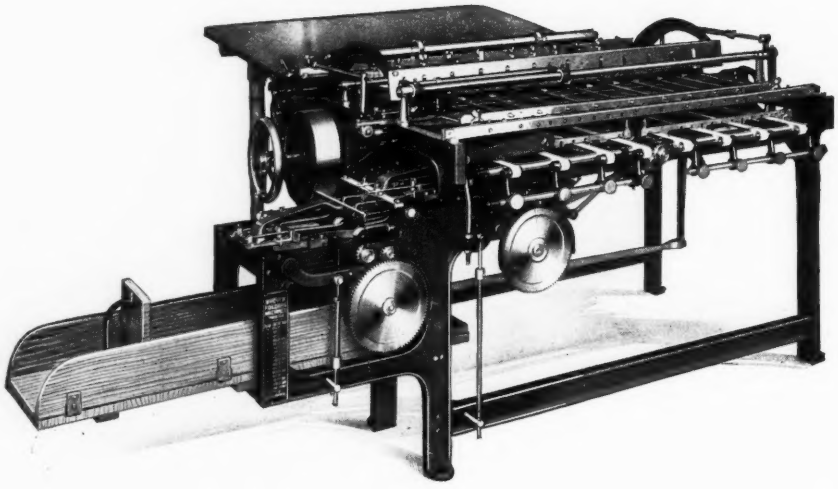
DAVID J. SCOTT, General Manager

Chicago Office
MONADNOCK BLOCK

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

TIME TABLE FOLDER



Made by

Brown Folding Machine Co.

ERIE, PENNSYLVANIA

CHICAGO: 343 S. Dearborn Street
NEW YORK CITY: 38 Park Row
ATLANTA, GA.: J. H. Schroeter & Bro.
DALLAS. TEX.: 1102 Commerce St.
TORONTO, CAN.: 114 Adelaide, W.

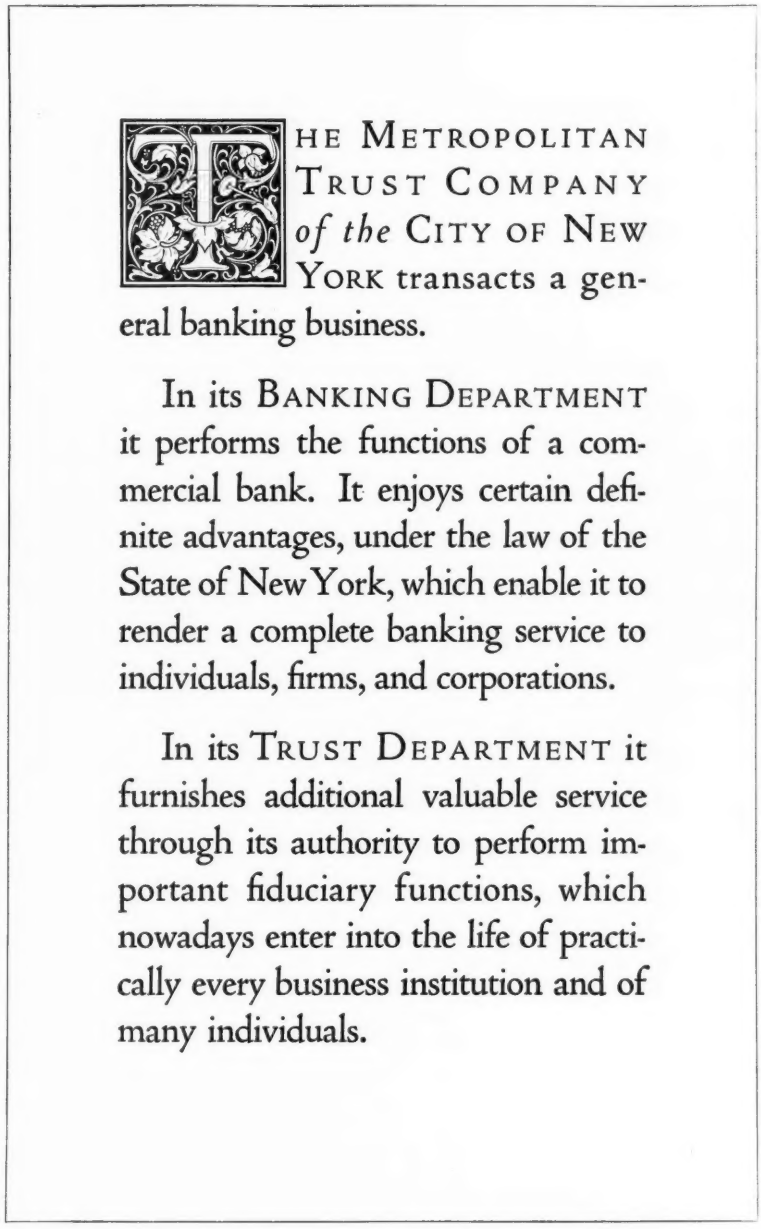
THE CLOISTER FAMILY was used on the booklet of which the page here shown is an actual specimen. Prominent users of good printing were quick to recognize the attractive qualities of CLOISTER as *a type-face very suitable for all forms of advertising.* The American Type Founders Company claims for CLOISTER that it is one of the most useful type-faces ever designed. It measures up to all the demands of legibility and is of classically correct proportions. At the same time it has those elements of beauty that are required by good taste. Every printing office should have a large working supply of a standard type-face that can be used for a variety of purposes. CLOISTER is such a letter. It is not only suitable for booklet purposes (as shown by the page here reproduced) but is just the sort of letter for high-class stationery, advertising cards, folders and circulars, house-organs, display advertisements, programs—in fact, the American Type Founders Company challenges mention of any kind of good printing for which it is not suitable.

The proper use of CLOISTER makes possible the production of the kind of printing on which every American would be proud to see the slogan, *"Made in America!"*

The type-faces designed and cut by the American Type Founders Company are the most beautiful, and are more numerous and useful than those of any typefoundry in any country in the world. In fact, *American type-faces are extensively used in all parts of the globe.* The product of this company has literally "won its place in the sun."

In the specimen books of the American Type Founders Company are types for every conceivable purpose that can be used by the printer. Cheltenham, the most remarkable type family ever conceived, is there, as are many other series and families that have helped to add lustre to the fame of American typography.

American printing should be the best in the world, and the printers of the United States should place before themselves a high standard of quality, in the attainment of which they should enlist their best efforts. The fact should be kept in mind, however, that *printing to be good must be good all the way through;* good ink, good paper and good type. Not only must the type be well made, but the type-faces must be designed according to the best standards in lettering and manufactured accurately by the most approved modern methods. The American Type Founders Company will co-operate in every possible way to add new lustre to the fame of American printing. Sample sheets of the CLOISTER FAMILY and other type-faces sent on request.



Page from a recent booklet, showing actual use of Cloister Type. Shown by courtesy of the Metropolitan Trust Company

AMERICAN TYPE FOUNDERS COMPANY

Originator of Type Fashions and Distributor of Printing Machinery and Materials

SELLING HOUSES CONVENIENTLY LOCATED IN ALL PRINCIPAL CITIES

HAS THEM ALL

The New Oswego Auto

Double Shear
Long Clamp Dwell
One-Piece Clamp
Two Starting Levers
Positive Safety Throw-out Stop
Vertical Stroke (to order)

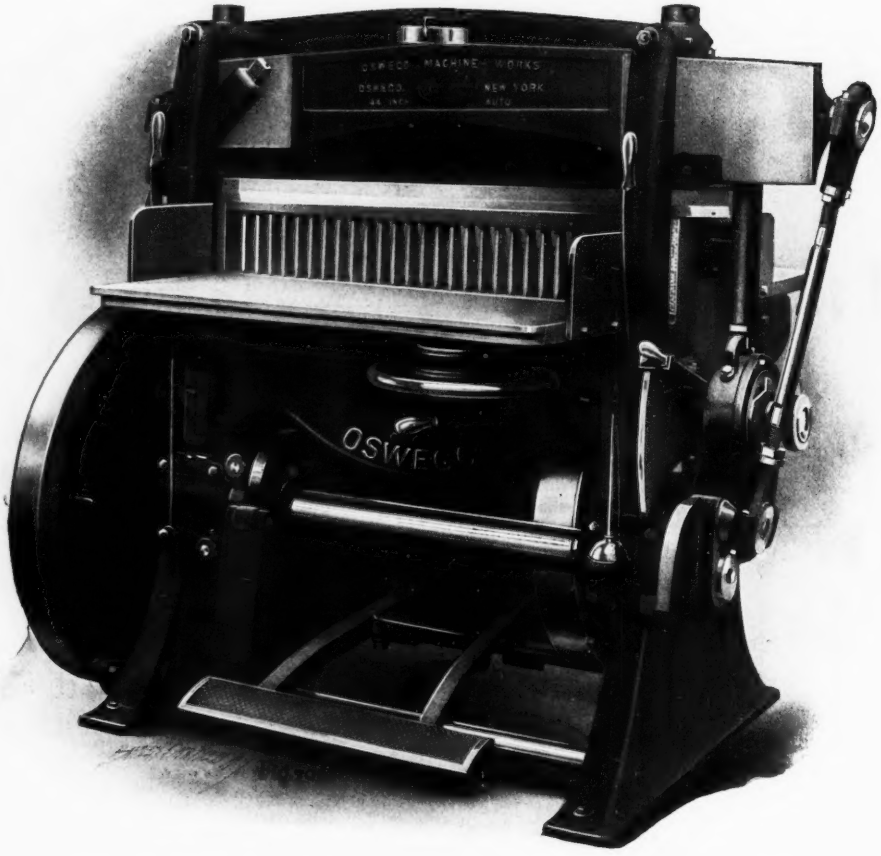
Direct Crank to Knife
Adjustable Clamp Pressure
(without touching a screw)
Center Indicator
Extra Runback Gauge
No Outside Supports

Driving Pulley either side
Interlocking Clamp and Back Gauge
Simple Double Knife Adjustment
Automatic Clamping Pressure
entirely released on up stroke
saving half the power

Straight Cut Gears, no bevel or mitre or worm gears
Safety Knife Bar Counterbalanced UP

No extra floor space required for electric drive Ball and Socket Knife Bar Connections

PROTECTED BY PATENTS ISSUED AND PENDING



SWIFT, STRONG AND SILENT

The OSWEGO AUTO RAPID PRODUCTION Cutters have ALL THESE ADVANTAGES.
All the older types of cutters have some of these advantages, but only the OSWEGO AUTO RAPID-PRODUCTION Cutters have ALL OF THEM.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO, NEW YORK, U. S. A.

Cutting Machines Exclusively. Ninety Sizes and Styles—16 Inch to 84 Inch. For Paper, Board, Cloth, Foil, Celluloid, Leather, Rubber, Cork, Etc., Etc.

Sent on request: The remarkable list of OSWEGO CONTRACTS, embracing the entire globe.

Hamilton Steel Galleys

Cold-Pressed, Jointless

(PATENTED)

These galleys represent the greatest improvement ever made in the construction of printers' galleys, providing the printer with a serviceable galley at a price as low as the poorest galley on the market, the actual working qualities surpassing the highest priced galley ever made.

The Hamilton Jointless Steel Galley meets the growing demand for a really practical high-grade galley at moderate prices—a galley that can be used in large quantities in any composing-room, newspapers, linotype or monotype plants, etc., and is especially good with the modern system of storing matter on galleys (one page to a galley) instead of on letterboards.

This galley when combined with the Unit Storage Cabinet doubles the efficiency and will save thousands of dollars to every large printing-plant where the equipment is installed.



SEE THE CORNER

The sides and end walls and the corners are seamless and unbreakable. This galley is something new; something better; something cheaper, quality considered, than any galley heretofore obtainable. It is a galley of quality plus utility. Look for the name on every galley.

This Hamilton process of cold-pressing a complete and finished galley from a single piece of high-grade special analysis steel, without joints, not only supplies a more rigid, mechanically perfect galley than the old-fashioned process, but enables us to supply the Hamilton Galley at one-fourth the cost of old-fashioned brass galleys and at no higher cost than the ordinary galley with pieced corners.

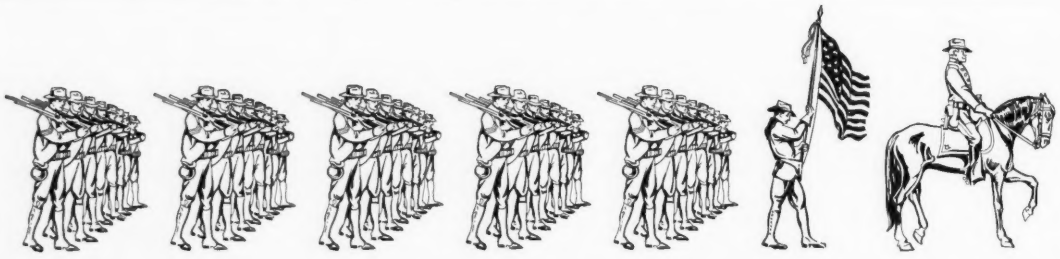
Send for a free sample galley—a convenient novelty for your desk.

THE HAMILTON MANUFACTURING CO.

Main Offices and Factories, TWO RIVERS, WIS. **Eastern Offices and Warehouse, RAHWAY, N. J.**

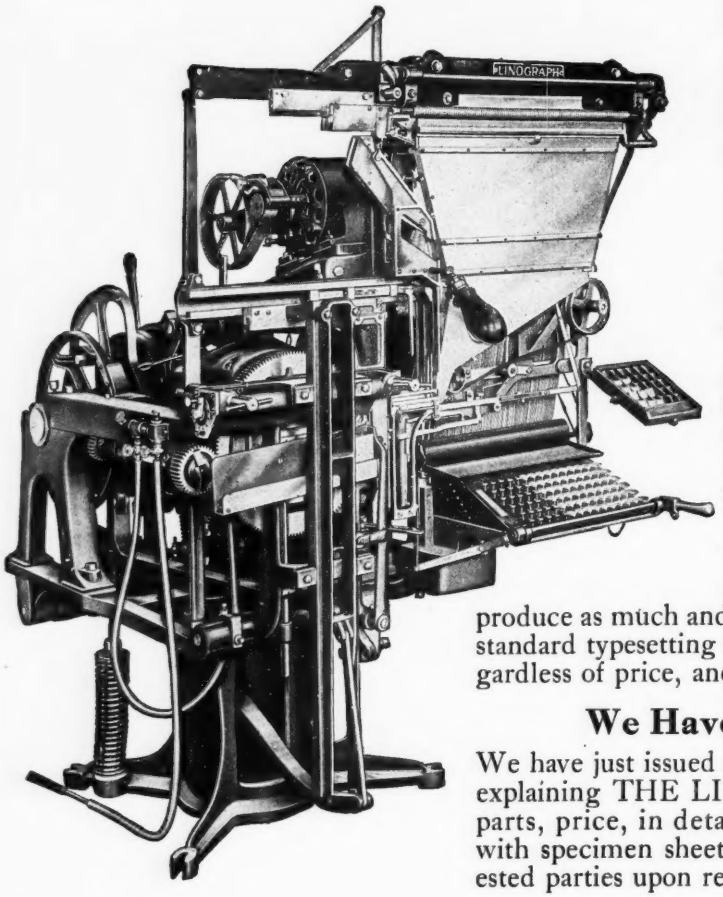
HAMILTON GOODS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed *free* to every inquiring printer



THE WAR IS ON

But—The Linograph Company Is Neutral



We have no time to fight because we are too busy turning out machines and filling orders.

The

Linograph

is now in use in quite a number of weekly and daily newspaper offices. The price and terms upon which it is sold adapts it to the smaller offices as well as the larger.

We claimed that we could make THE LINOGRAPH produce as much and as good composition as any standard typesetting machine on the market, regardless of price, and—

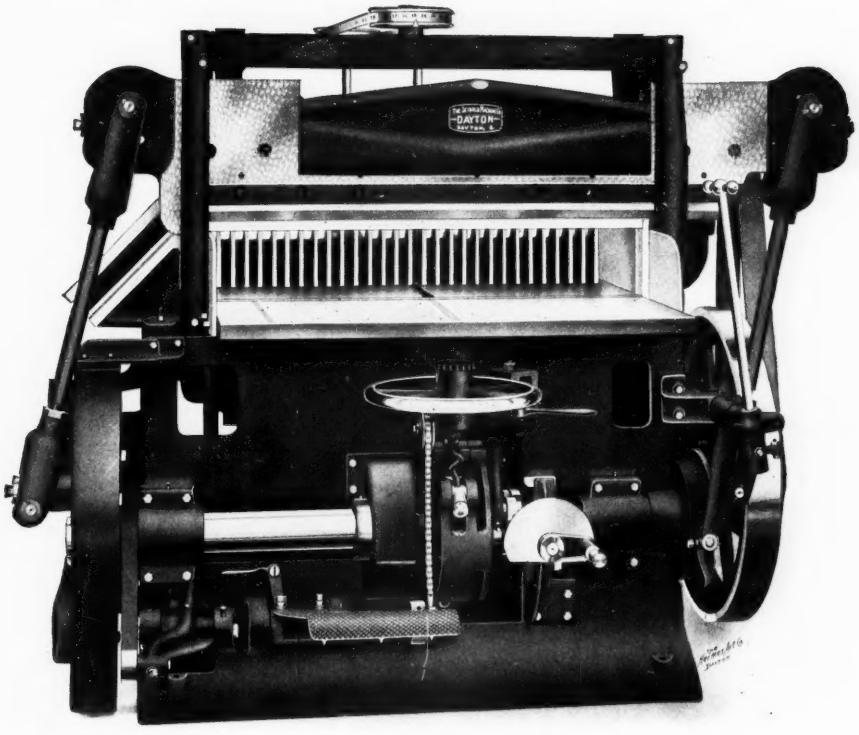
We Have Made Good.

We have just issued a new and complete catalog explaining THE LINOGRAPH, its workings, parts, price, in detail. This catalog, together with specimen sheets, will be sent to any interested parties upon request.

The Linograph Company

Davenport, Iowa

The Seybold "Dayton" Automatic Cutting Machine



Illustration—35-inch, 40-inch, 44-inch and 50-inch sizes.

The Seybold "Dayton" Cutting Machine represents:

Highest Efficiency, Greatest Dependability, Lowest Cost of Maintenance, Greatest Safety for Operators

Limited space prohibits our mentioning the *many* points of *superiority* embraced in the construction and operation of the "Dayton" Cutter.

Permit us to send a representative to fully and satisfactorily discuss your requirements.

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Embracing—Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

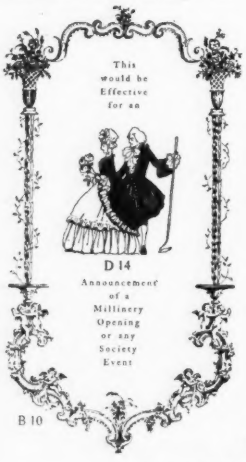
Home Office and Factory, DAYTON, OHIO, U. S. A.

BRANCHES: NEW YORK, 151 W. 26th Street; CHICAGO, 112-114 W. Harrison Street, New Rand-McNally Bldg.
AGENCIES: J. H. SCHROETER & BRO., Atlanta, Ga.; J. L. MORRISON CO., Toronto, Ont.; TORONTO TYPE FOUNDRY CO., LTD., Winnipeg, Man.; KEYSTONE TYPE FOUNDRY OF CALIFORNIA, 638 Mission St., San Francisco, Cal. THE BARNHART TYPE FOUNDRY CO., 1102 Commerce St., Dallas, Tex.

The Norman F. Hall Co. are conducting daily demonstrations of our Bookbinding Machinery at Block 31, Machinery Hall, Panama-Pacific Exposition, San Francisco, Cal. Don't fail to call.

Send 25 cents (credited on first order) for catalog of 750 up-to-date advertising cuts


B 65



B 10



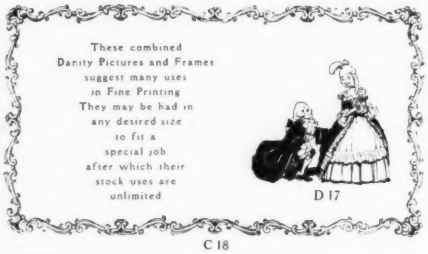
B 11



B 12


B 71


E 14



C 18


E 15


B 68



B 13



B 14



B 15

All designs may be had in any size required at inch rates.


B 72

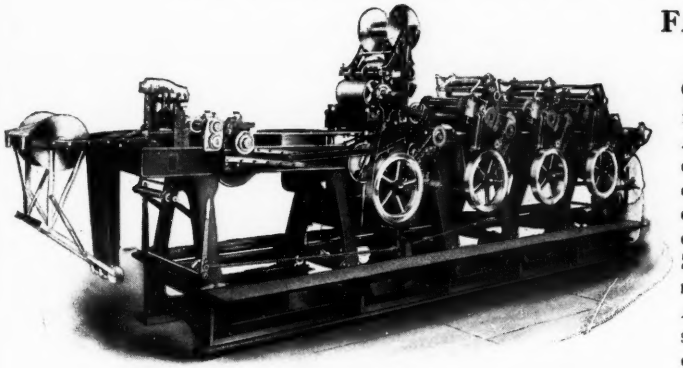

B 70


B 69


B 73

WILL BRADLEY'S ART SERVICE, 131 East 23rd Street, New York City

Every LABEL and TICKET Printer should have a NEW ERA MULTI-PROCESS PRESS



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

FASTEST FLAT-BED PRESS ON THE MARKET

¶ The New Era is a roll-fed, high-speed, flat-bed and platen press, *built* in *sections*. Assembled *as desired* to print *one* or *more* colors on *one* or *both* sides of the paper, cloth or cardboard; also slit, punch, perforate, cut, score, reinforce and eyelet tags, fold, etc., all in one passage through the press. Suitable for long or short runs. Just the machine for fine colorwork and specialties. Ask for literature and send us *to-day* samples of your multicolor or difficult operation work and let us show you how *economically* they can be produced on the New Era *Multi-Process* Press.

Built by The Regina Company

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

Why You Should Buy a Diamond Power Paper Cutter



IN EVERY standard by which a paper cutter is judged, the DIAMOND is supreme. It is the embodiment of principles that have passed the experimental stage. There is no guesswork in the building of the DIAMOND POWER CUTTER.

IT HAS the strength and stability to stand up under hard usage and give long service. It has no makeshift, flimsy contrivances—no hairspring mechanism to get out of order. It is speedy, accurate, convenient—built to last and to give lasting satisfaction.

ALL WE ASK is a test or comparison with any other power cutter. Follow your own good business judgment and make this comparison. You will find the DIAMOND superior in every essential feature. Write for catalog illustrating and describing these features.

THE DIAMOND cutters are sold and guaranteed by typefounders and dealers in all principal cities.

FOREIGN AGENCIES:—Mexico, West Indies, Central and South America, National Paper and Type Co.; Australia, Parsons & Whittemore, F. T. Wimble & Co., Ltd., Sydney, Alex. Cowan & Sons, Ltd., Melbourne, Sydney and Adelaide; So. Africa, Wm. Dawson & Sons, Ltd., Cape Town.

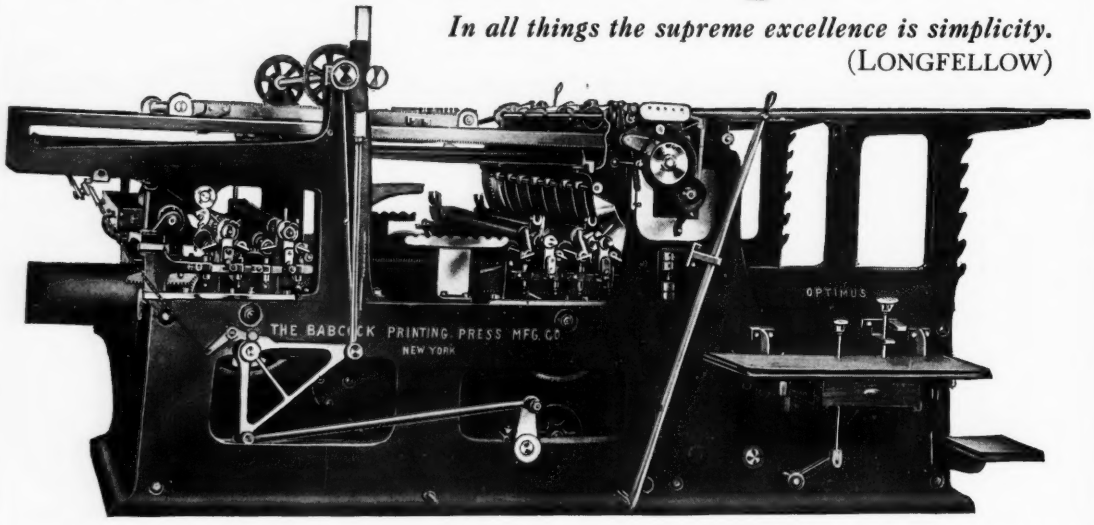
The Challenge Machinery Co.

Grand Haven, Mich., U. S. A.

Chicago Salesroom - - **124 South Fifth Avenue**

The Babcock "Optimus"

In all things the supreme excellence is simplicity.
(LONGFELLOW)



It is our good fortune, as it is that of every user of flat-bed presses, that "THE SUPREME EXCELLENCE" IS EMBODIED *in*

THE BABCOCK "OPTIMUS"

In all the many sizes of the "Optimus" *every part is distinctively efficient and simple.* No other two-revolution has been built for the convenience and profit of its users with so marked success.

THE "OPTIMUS" DELIVERY is the finest ever built into a two-revolution and the first printed-side-up front delivery ever made.

THE "OPTIMUS" handles all grades of paper without change of adjustment and piles the sheets evenly on the table. A sheet once taken by the grippers can not get on to the rollers. "Smutting" is entirely eliminated and slip-sheeting rarely necessary.

"OPTIMUS" ROLLERS *are* INTERCHANGEABLE, reducing the cost of rollers fifty per cent.

THE "OPTIMUS" BED MOTION is the best mechanical device ever invented for driving a press-bed. It is strong, fast and accurate, and its supreme excellence is simplicity.

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THE "OPTIMUS" is STRONG, ACCURATE and SWIFT

Any printer who runs a two-revolution should, for his own interest, examine the many perfected details of the "OPTIMUS."

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba
John Haddon & Co., Agents, London, E. C.

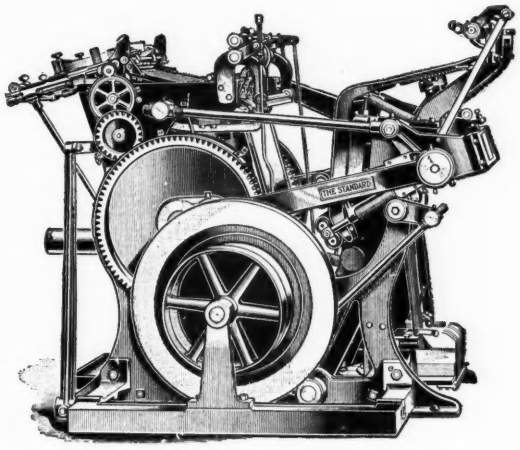
The Standard Press

A bed and platen press that runs automatically at from 2,500 to 3,500 per hour and doubles this output by printing two separate jobs at the same time.

$250 Down

On an initial investment of but $250 in a STANDARD HIGH-SPEED AUTOMATIC JOB PRESS, any office having work enough to keep it running ONLY HALF THE TIME can earn the amount of the deferred monthly payments and a big profit besides.

Thus, in fifteen months, this $250 investment would be represented by a $1,750 machine, free and clear, in your plant, and you would have earned a large cash balance besides.



Net Price $1,750. 5% Off for All Cash.
Floor Space 4¾x6 Feet. Weight 4,200 Lbs.

The Standard Earns More Than the Largest Cylinder Press

WRITE FOR PARTICULARS

Wood & Nathan Company

Sole Selling Agent

The Standard High-Speed Automatic Job Press

No. 30 East 23d Street, New York City

Patented in
United States
Great Britain
France
Belgium



Are You Satisfied?

How about YOUR Stapler—does it give satisfaction? If not—suppose you investigate our

ACME BINDER No. 6

The **Acme** is known for its high-class work and is a **favorite** with employees in the bindery. Its smooth, perfectly running operation appeals to the careful buyer who is on the market for satisfactory stapling machines.

For sale by printers' supply houses throughout the United States.

The Acme Staple Machine Co., Ltd.
112 North Ninth Street,
Camden, N. J.

Progress Typewriter Supply Co., Ltd., London, England, European Agent

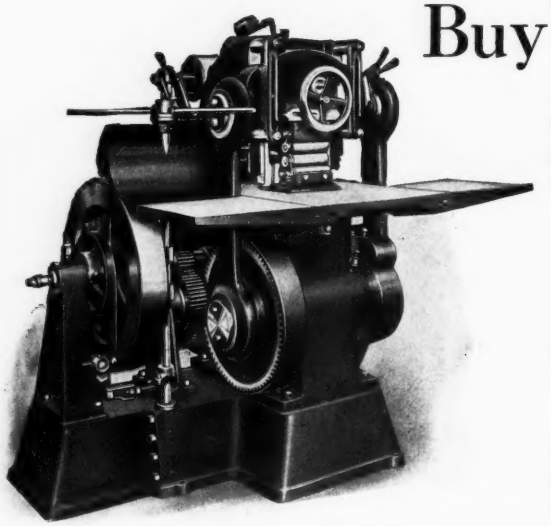
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FINE PRINTING & LITHOGRAPHIC INKS
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Know What You Are Buying and Buy What You Know



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The Greatest Precision in Tests Stands Behind Every Press

We guarantee each press to produce and act in accordance with our claims.

Note Its Special Features

Will print in center of a sheet 18 x 27 inches from a steel die or plate 5 x 9 inches. Its speed and quick work can not be improved upon. Inks, wipes, polishes and prints at one operation.

Modern Die & Plate Press Mfg. Company

BELLEVILLE, ILLINOIS

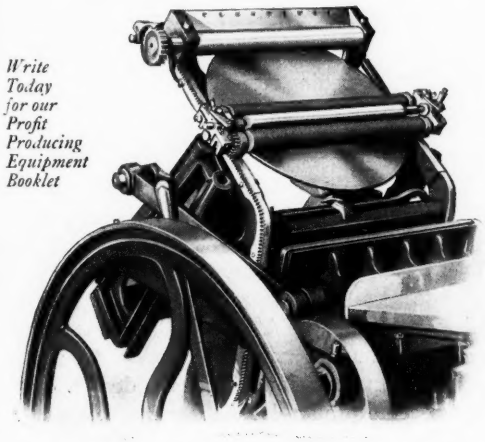
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The Doyle-Allen Ink Distributor

Increases the capacity of job presses for larger work and improves the quality of all work

Write Today for our Profit Producing Equipment Booklet



THE DOYLE-ALLEN *Ink Distributor* is the only Vibrating Distributor for Job Presses on which the metal vibrating roller is *positively* driven by gears in combination with a rack at the side of the press.

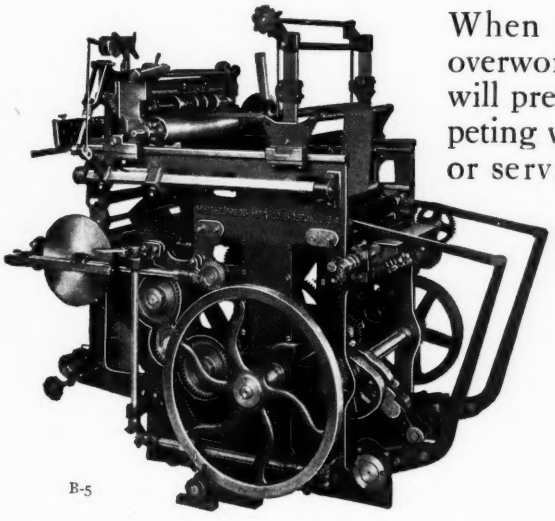
It has been fully tested and the experience of practical printers, who are now using it, proves that it not only saves time, ink, machinery and money, but also produces cleaner and better results on all work.

The fact that there are some seven hundred DOYLE-ALLEN *Ink Distributors* in operation in approximately five hundred plants, shows that a large percentage of our business has been repeat orders, and that there is real merit in this money-making and time-saving device. Have your job presses equipped with DOYLE-ALLEN *Ink Distributors* if you want them to produce better and more profitable work.

For Sale by All Leading Supply Houses

BRITTON & DOYLE
Press Room Efficiency Appliances
202 CAXTON BUILDING CLEVELAND

Printing Profits are in Specialization



B-5

When you have picked a line not now overworked, you will need equipment that will prevent the general printer from competing with you in quality of product, cost, or service. You will find some form of

MEISEL PRESS

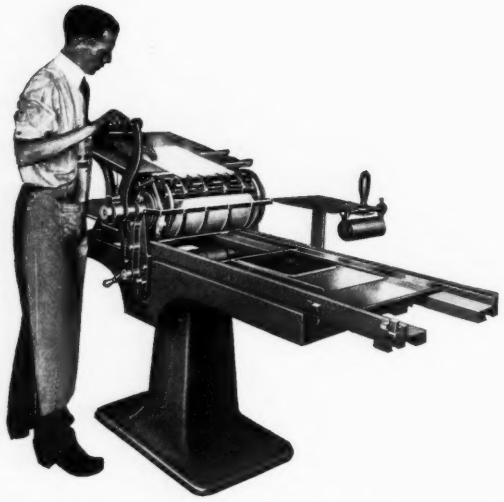
Most economical for all jobs such as mail-order pieces, wrappers, labels, cartons, transfers, tickets, paper bags, sales books, etc.

MEISEL PRESS MANUFACTURING CO.

Special presses of all kinds, especially for automatically printing, numbering, perforating, punching and embossing. Also slitting and rewinding machines for all kinds of stock.

944 DORCHESTER AVENUE BOSTON, MASS., U. S. A.

60-2



This is the Hacker Hand Press *(unit four standardizer)*, **the machine with a mission.**

GOOD PROOF

Good customers' proof is:

An investment in advertising,
A practice of salesmanship,
An appreciated service,
An insurance against loss of trade,
An earmark of quality and caliber.

Good shop proof is:

An inspection of raw material (plates, etc.),
An inspection of plant equipment (type, etc.),
An inspection of product, in process and finished,
A check against mistakes,
A guard against composing-room errors continuing into pressroom and subsequent processes,
A test of efficiency.

How printers ever put up with sloppy proof is one of the Great Mysteries. The very word "proof" was a lie because it proved nothing.

Every consideration of thoroughness, precaution against mistakes, inspection of quality, service to customers and presentation of a decent appearance requires good proof—proof that is finished and perfect and conclusive for the customer—proof that discloses every defect for the printer.

The need of a good proof press is as self-evident as the need of a good cost-system, and this company has supplied the demand with the Potter Proof Presses and the Poco Proof Press, thousands of which are in use.

A STANDARDIZED PRESS

The Hacker Hand Press, however, is a machine with a new mission. It is, of course, everything a proof press should be, but in addition it is a "standardized" instrument. By "standardized" we mean that it was built to definite, known specifications of strength and accuracy. Thus there are 3,000 pounds initial pressure on the bearers, the bearers will not separate under impression, the bed will not spring in excess of .002," and bed is rectified with our own special instruments to limits of .001".

The press, therefore, is a standard like type-high gauges and rules and scales. Printing material brought to this press is "proved" in the real meaning of the word, "calibrated" as the engineers say, which means compared with a standard. The Hacker Hand Press is a tool for inspecting the printing quality of printing materials.

STANDARDIZING MATERIALS

With a standardized hand press, the next step is the standardization of materials, and right here is the great message of this new machine. The standardization of forms means enormous reductions in the cost of make-ready. The Hacker Hand Press presents so accurate a standard that forms can be made ready on it to the great saving of time in pressrooms. The discovery of defective material, the leveling of plates, the preparation of overlays, the testing of paper and inks and register can be accomplished on this press with the same confidence you place in other standards of measurement such as pica rules or weighing scales.

THE ECONOMY OF PRELIMINARY MAKE-READY

And this preliminary make-ready is the biggest thing a printer can do to reduce costs and boost efficiency. One of the most wasteful practices in the trade is the shutting down of productive cylinders during make-ready. A $3,000.00 machine eats its head off when not running. Only with a steady and uninterrupted flow of output does a cylinder press become profitable: its earning capacity is in direct ratio to the number of impressions per week, month and year.

EXAMPLES

A Colortype house with 18 cylinders is using a Hacker Hand Press to inspect all plates for thickness and printing condition before sending them to press.

Another printer with 6 cylinders uses a Hacker Hand Press to prepare all his overlays.

And, by the way, an artist printer uses a Hacker Hand Press to print short de luxe editions, and an engraver (a rarely wise one) uses a Hacker Hand Press to furnish honest proofs of his plates.

THE MONEY VALUE

If the Hacker Hand Press sold for $1,000.00 it would be worth the price to every large printer. Figure up how much money you spend annually on make-ready and compare the amount with $1,000.00. But the Hacker Hand Press only costs $300.00. Intelligently used the machine will save thousands of dollars for the owners. The sooner you get one the sooner will your efficiency climb and your costs fall.

Manufactured by

Horace Hacker & Co.

312 North May St., Chicago

For sale by all dealers

The Royal 12 Hour Shell Process

An innovation of particular interest to Color Printers

The Royal Twelve Hour Shell Process solves many pressroom difficulties, including registration of color forms. It is an ingenious method which does away with the old objectionable practice of soldering original half-tones to electrotypes of type. It eliminates the danger of breakage, preserves the original, protects the type, and provides the pressman with a solid one-piece plate made from a lead mould and as perfectly simple to print from as a single original half-tone. Where four or more duplicates are desired it is no more expensive than ordinary lead moulded work. *Write for detail information*

Electrotypers to the Elect

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"Same as Last"



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Our prices are based on the quality knife we furnish—ours are the highest quality and worth 100 cents on the dollar. When anyone tries to sell you a cheaper knife or gives you a "confidential" 10, just remember, you'll get less than you pay for.

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AND
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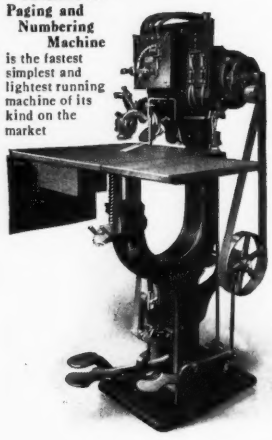
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CARBORUNDUM MACHINE KNIFE STONE

It will save time—save stock—keep the blades sharp and smooth cutting—it will lessen the need of grinding and you can use it without taking the blade from the machine.

Made in round or square shape, $1.50

THE CARBORUNDUM COMPANY
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We use extra heavy shell plates, which means long and perfect service.
Too little attention is paid to the *shell* feature of the average electrotype.

When once you try our *extra heavy shell*, you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect reproduction and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

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with new and modern machinery, and in the hands of expert workmen.

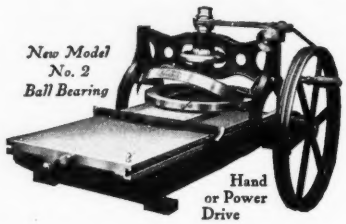
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We guarantee our Copper and Zinc to be free of any foreign substances due to the fact that they are both scientifically tested in our factory.

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"Just Press a Button"

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NOT THE

Security Benzine Cans

They Can't

EXPLODE



1 QUART $1.00

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Operated by a natural grip of the handle and lever. Does not cramp the fingers.



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Fills rapidly through the nozzle with regular funnel

No Leakage

No Waste

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Under Direction of the
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We also make the Justrite 3 and 5 Gallon Safety Cans and Approved Oily Waste Cans.



1 GALLON $1.50



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The Sprague Electric Single-Phase Motors

with foot control for job presses, or with hand control for flat-bed presses, are ideal for the printer in the single-phase districts.

Important Points

1 Widest possible speed range.
2 Greatest economy of power at all speeds.
3 Most convenient control.
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5 Reliable operation.
6 Simplicity of installation and wiring.

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KIMBLE
Printing Press
MOTORS

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A most profitable way, too,

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Kimble Motors by their very wide range of speeds and gradual gradations always assure the right press speed for every job.

This means—less use of the throw-off—less spoilage—a greater number of impressions per hour.

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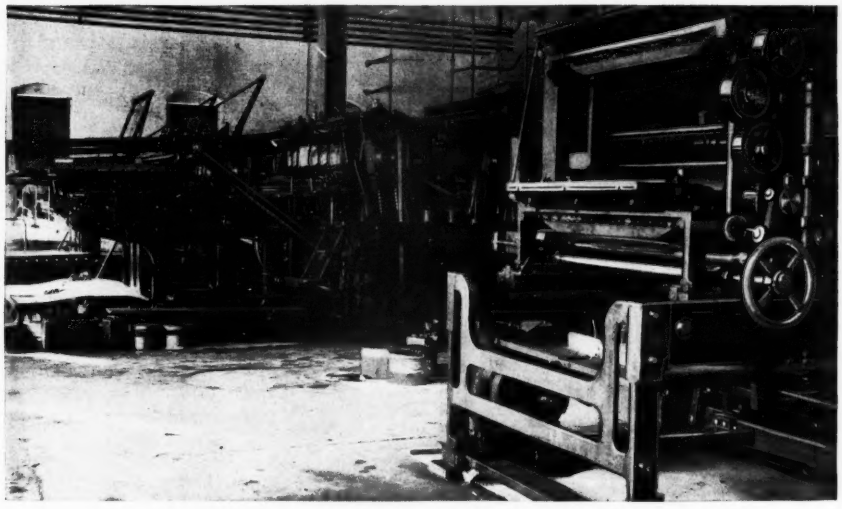
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Notice the thousands of interwoven rope fibres
In this tag there is strength

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Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.



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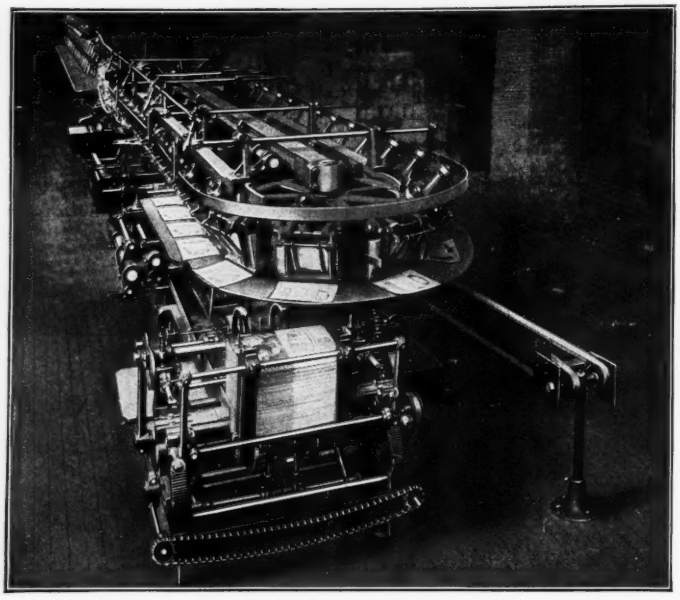
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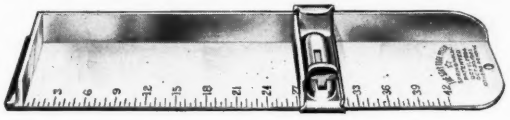
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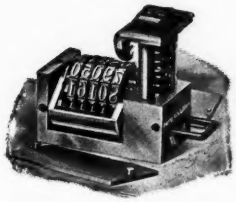
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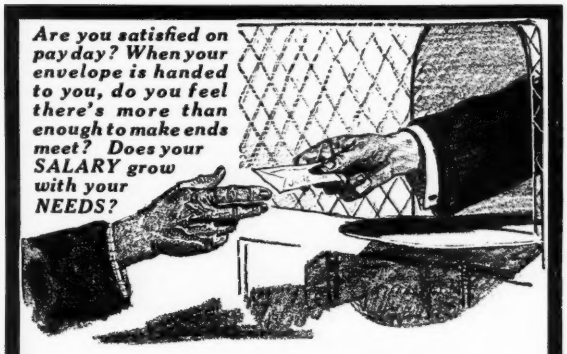
View showing parts detached for cleaning

ROBERTS' MACHINES

UNEQUALLED RESULTS
MAXIMUM ECONOMY

No Screws

To Number Either Forward or Backward



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But you *can't* earn more if you merely keep on *wishing* that you could. You've got to *do* something. You've got to prepare yourself for the better job that will pay the higher salary.

Stop wishing. *ACT!* Scores of practical printers have quit the case and are now holding high-salaried positions as advertising men. They were able to advance because the ***International Correspondence Schools*** made it easy for them to fit themselves for better positions. They used their spare time to learn Advertising, and then, when their opportunity came, they were ready to grasp it.

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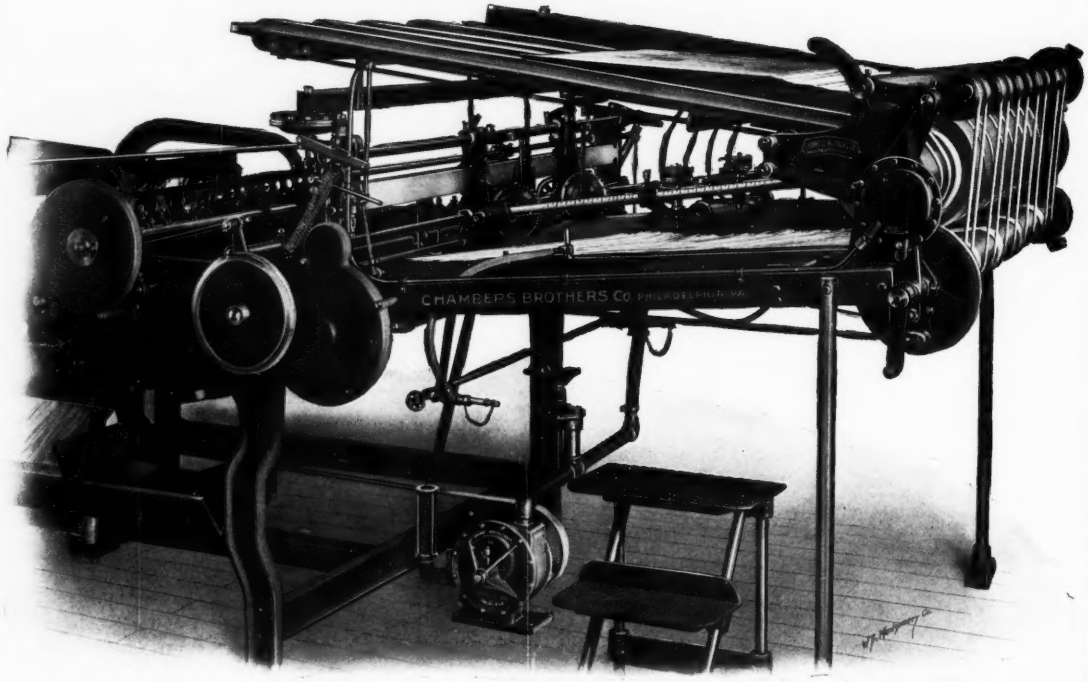
Name _____

Street and No. _____

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The Chambers Folders

The King Continuous Combing-Wheel Feeders



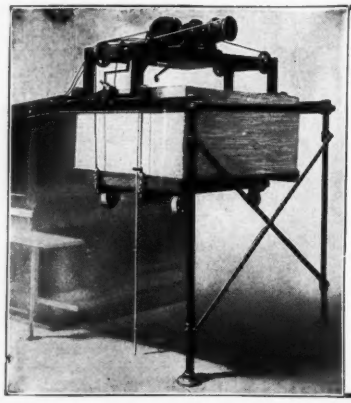
A remarkably simple, open and easily accessible paper-feeding machine. Great flexibility. Few adjustments. Designed expressly for folding-machine use; built in the same shop where the combined machines are coupled and tested as one unit.

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The leading printing establishments of Chicago, New York City, Denver, Milwaukee, and other cities are fast equipping their plants with our Paper Lifts.

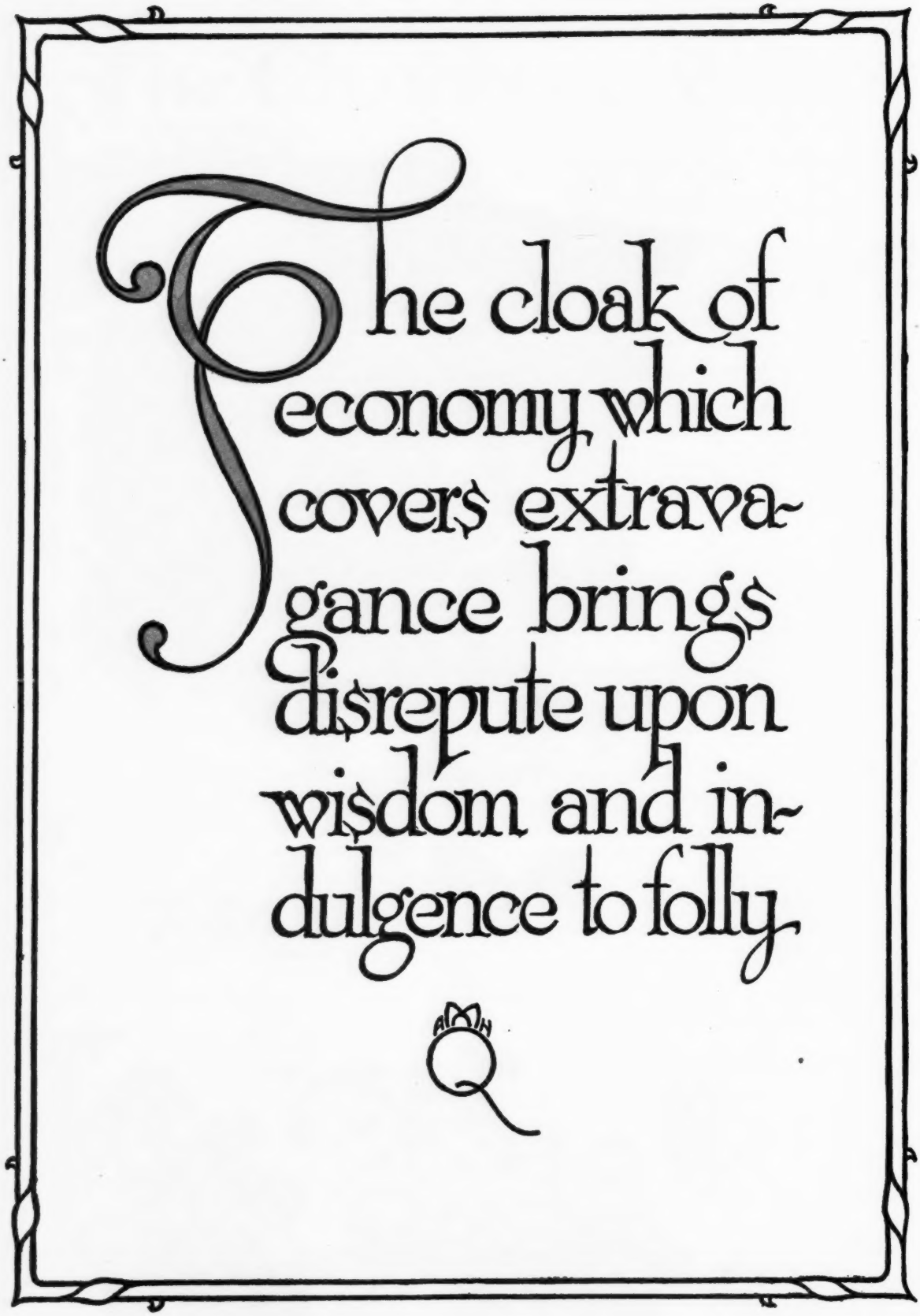
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Assistant Instructor Inland Printer Technical School
and I. T. U. Course in Printing.

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Vol. 55 APRIL, 1915 No. 1

How a Reporter Won His Spurs

By CAPT. JAMES T. ELLIOTT

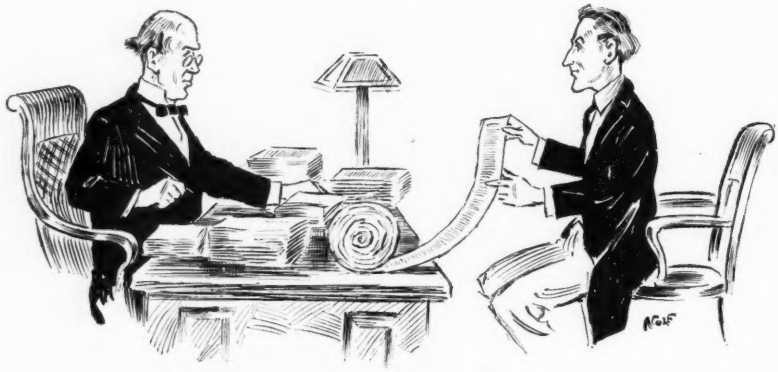
JOE ELLING had been a member of the reportorial staff of one of the leading papers of X—— but a short time. A recent arrival in the city of X——, and new to the paper and its personnel, which was somewhat inclined toward clannishness, he felt a trifle lonely. However, this did not continue for any length of time, for Joe naturally had a buoyant and jolly disposition, which, coupled with a high degree of gentle courtesy, soon won for him the friendship of the best element of the staff, and as is usual in cases of this kind, also won the enmity of that element which regards deceit and boorishness as proper, if not successful, traits.

However, Joe pursued the even tenor of his way, making friends of those who pleased him and ignoring those who did not meet his approval. He made several "hits" with the city editor, old Major Robertson, but as they covered only minor matters the results were nil except for a kindly word or two of commendation; which, let us say in passing, is worth a great deal, especially to a man in new surroundings.

Some weeks after Joe's arrival in the city he was assigned to cover the meetings of the city council. At his first night on this assignment a resolution was introduced in the council which had for its purpose the granting to the X. Y. Z. Railroad Company the right to lay a track from its main freight yards down Washington avenue to its fruit wharf on the river, covering a distance of something like four miles; and thereby hangs a tale.

In order that the reader may have an appreciative understanding of what led up to the introduction of this resolution in the

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The mayor was deluged with petitions.

city council of the city of X——, it is necessary that we go back a bit and bring our story down to date.

The X. Y. Z. Railroad Company did a large fruit-traffic business. Most of the imports from South American ports in the shape of bananas, oranges, cocoanuts, plantains — in fact, all kinds of tropical fruit — were handled by this railroad at its fruit wharves. In the course of time this business grew in volume to such an extent as to necessitate increased facilities for handling it. The road had only one spur line running from its main yards down to the river; this was fast becoming insufficient to take care of the business. The company wanted another track.

It became evident to the engineers of the company, who went over the ground, that it would be impossible to put two tracks down the street they had their present line upon, from the fact that it was entirely too narrow and would not admit of another track being laid on it. With this fact confronting them, they began to cast about for another and more feasible route. After going over the situation very carefully, they decided that Washington avenue was the very thing.

Now, Washington avenue was lined with homes of some of the oldest and most aristocratic families in the city. In most cases they had been impoverished by the war between the North and the South, and not a few of them were living in solemn grandeur in palatial homes that were practically their sole property possession, and which in every case brought them no revenue whatever. However, these good people regarded these places as homes, which in fact

they were, and would tolerate nothing that would in any way have a tendency to mar them.

Washington avenue is a very broad street with rows of stately trees running its full length down the center. In between these rows of trees there formerly had been a street-car track, but this had been abandoned. It was down this avenue between these rows of trees that the engineers of the X. Y. Z. Railroad Company petitioned the city council to permit them to run the extra track for their fruit business. They had made their selection without consulting any one, and the first the citizens of the city of X—— knew that such a thing was even contemplated was when the report of the council proceedings was published in the morning papers.

A tremendous uproar followed. The newspapers, without exception, were opposed to the plan and expressed themselves in vigorous editorials to that effect. Leading citizens objected, while those that lived on Washington avenue regarded the move as practically a sacrilege.

Pressure was brought to bear on the city council in order that



"Here, old man, send my card up at once."



Going to "stick" if they had to stay there all night.

the ordinance would not pass. In fact, strenuous efforts were made to kill it in committee, but without avail, as the committee that had it in charge reported it favorably to the council. The council passed it by a safe majority, and in due course it reached the mayor for his signature.

The mayor was deluged with petitions, begging, cajoling and threatening, asking him to veto the ordinance. The papers of the city voiced these demands in thunderous editorials, informing His Honor that political and social ostracism awaited him if he signed the measure. He vetoed it.

But this did not end the matter. Far from it. Leaders of the council got their heads together and passed the ordinance over the mayor's veto.

Then war was declared in earnest by the good people of the city. Mass-meetings were held at which members of the council who fathered and voted for the ordinance were denounced as

grafters, tools of the railroads, dishonest, and utterly unfit to represent their constituencies. The newspapers devoted long editorial leaders making vitriolic attacks on members of the council who had voted for the passage of the ordinance, printing their names in caps. so that "he who runs may read." In fact, so wrought up were the people, these men were forced to remain out of sight pending an abatement of the fury aroused by their actions.

In the meantime the executive head of the railroad in X—— bided his time, feeling confident that the excitement would end sooner or later, and then he could act upon the grants given him by the city council.

The people, generally, seeing that the railroad did nothing, quieted down; but it was an ominous quiet; a quiet that foreboded ill to any who might attempt to lay railroad tracks on aristocratic Washington avenue. This being particularly true of the people who lived on the avenue, who were constantly on the alert.

Finally, the railroad agent, thinking the time auspicious and feeling secure in his legal rights, started his men to preparing the right-of-way. The residents along Washington avenue appeared on the scene with double-barrel shotguns and stopped the work, informing the workmen that they would shoot to death the first man that turned a spadeful of earth. It was no idle threat. This the men knew. They quit the job, and under no circumstances could the railroad agent induce them to again take up the work.

The agent was puzzled as to his next move. He well knew the temper of the people he was opposing, and was beginning to realize that he had undertaken a proposition that was too big for him to handle. In this extremity he wrote to the general manager of the road at headquarters, explaining in detail every feature of the situation. He was told,



"I will send you as my representative."

in reply, to do nothing further, pending the arrival in X—— of the chief executives of the road.

Joe Elling's regular assignment was to visit the leading hotels every day, scan the registers for notables that might be in town, and secure such other news that the clerks and other attachés of the hostelries might give him.

One afternoon, while making his daily round, he visited the Palace Hotel, one of the largest and most exclusive hotels in the city. He was turning the pages of the register when one of the clerks leaning over the counter said:

"Big game upstairs, Joe."

"You don't say," responded Joe, very much on the alert. "Who is it?"

"President, general manager, and several other big guns of the X. Y. Z. Railroad."

"Thunder," exclaimed Joe, as his face lit up in anticipation of a tremendously big story. "Here, old man, send my card up at once, won't you?"

"I'll send it up if you insist on it, Joe, but it won't do you any good, as we have strict orders that all visitors are barred, and there is a special embargo against newspaper men."

"The deuce," cried Joe, "I must get an interview with those men in some way. Can't you suggest a way in which I could reach them?"

"I can't do it, Joe. It would be worth my position almost if Colonel R—— knew I had told you as much as I have. You must fight it out for yourself."

Joe walked away from the desk and took a turn up and down the lobby, in the hopes that some plan might come to him. Finally he took the elevator to floor C, where the clerk had informed him the party had a suite of apartments. Here he was challenged by two house detectives, who forced him to return to the lobby.

Arriving there, he found a score of reporters from the other papers, all of whom were tuned to concert pitch in their anxiety to reach the dignitaries in Parlor C.

Joe joined them for a few moments, and then decided that if he was to run his quarry to earth it never could be done with such a gang of fellows at his heels. Hence he decided to play the thing

alone. This move on his part excited the suspicions of his fellow reporters; who, while in the dark as to the proper thing to do, did not want a comparative stranger to start something they could not participate in.

Now, as the reader knows, Joe had no more idea how to reach the railroad men than did any of the rest, but he felt that a group of men was cumbersome, and that if by any chance an opportunity did arrive to do something, the mere fact of a mob of fellows being in on it might "queer" the whole game. Hence he preferred to play a "lone hand," and as the sequel shows he was as wise as a serpent in doing so.

Being too closely watched, Joe decided to finish his rounds of the other hotels. He left the Palace and was gone about two hours. On his return he found most of the reporters gone, but there was one from each paper still on duty, and apparently they were going to "stick" if they had to stay there all night.

Joe walked into the lobby, and, pretending not to see the other fellows, walked up to the desk and commenced talking to the clerk. While thus engaged, Colonel R—— passed back of the clerk on the way to his private office, just back of where the clerk was standing. As he reached his office door he paused, and addressing the clerk, said:

"What does that young man want?"

"He is a reporter and wants to talk to the gentlemen in Parlor C," answered the clerk.

"What paper does he represent?" asked the colonel.

The clerk in response named one of the oldest and most highly respected papers, not only in the city of X——, but in the country at large.

"Is that so," said Colonel R——, as he turned and walked to the side of the clerk. "What is your name?" he said, as he looked Joe intently in the face.

"Joe Elling, sir."

Colonel R—— studied Joe's face for a minute and then asked him to step into his private office. There Colonel R—— lit a cigar, and eyeing Joe in a quizzical sort of way, said:

"So you wish to interview the gentlemen in Parlor C? If you see them, I can't imagine what good it will do you. Men of their

responsibilities don't talk offhand to reporters. However, I think I can arrange it so you can see them; but in doing so I am doing it as a special courtesy for the proprietor of your paper, who I have known from infancy and who has been my life-long friend. Should anything come of this, I want him to know that my part in it was done for his sake.

"Now, to-night the gentlemen upstairs are to have a little dinner party. They have asked me to join them, but as it is something that doesn't appeal to me, I will send you as my representative. To do this effectively I will send you as my son, as you are about his age and look very much like him. Be here in this office at eight o'clock to-night."

Joe walked out of Colonel R——'s office into the grasp of half a dozen or more reporters demanding to know what had transpired in there. Joe threw them off as best he could and fairly flew to the office of his paper. Here he related the whole story to Major Robertson. The Major in turn told the whole story to the owner of the paper.

At eight o'clock, Joe, in full evening dress, and enveloped in an identity-destroying cloak, slipped quietly into Colonel R——'s office, while his colleagues of the press were cooling their heels out in the lobby, cursing their luck.

By a private elevator Colonel R—— and Joe were taken to Parlor C. Colonel R—— introduced Joe and then, expressing his regrets, retired.

Joe found himself in very congenial surroundings. He was received cordially and really spent a most enjoyable evening. By the time coffee and cigars were reached, the railroad men, either forgetting Joe's presence or growing careless, began to discuss the very thing that Joe was anxious for them to discuss, namely, laying of the switch track on Washington avenue. In time Joe was astounded to learn that plans for laying the ties and rails had all been completed. On a siding outside the city were two trains of flat-cars with all the ties and rails and men necessary to lay the entire four miles of track. At a given time the following night, these trains were to be pulled into the city. The ties and rails were to be laid for the entire distance, fishplates, bolts and spikes were to be placed in position, and at a given signal the spikes were all to

be driven home, the fishplates bolted into position, and then, in the language of an eminent capitalist, the public be damned.

As soon as possible Joe bowed himself out. He ran all the way to his office. Here Major Robertson, anticipating something big might break, had the entire reportorial force ready. Joe told his story and the typewriters began to hum.

The next morning *The Daily Clarion* had the story spread over its entire front page, with a "screamer" line that could have been read two blocks away. It was the biggest story that had broke in the city of X—— for many years, and incidentally was the biggest newspaper scoop in the history of the town.

Washington avenue in the city of X—— is still free of railroad tracks, and will undoubtedly remain so.

Application

By AN OLD PRINTER

No more vicious tendency is shown by the practitioners in printing than that of neglecting the avenues of information in all matters relating to the art of printing and the study of language. Theodore L. De Vinne not only made printing the study of his life, but he made it a party to his study of languages. His mental horizon was enlarged and his own place in the scheme of the Universe became more determinate to him on that account. He was happy in the conscious development of his own latent powers, and his contributions to the welfare of the craft earned him a place worthy of the greatest emulation in the history of the printing arts. Unused ability is the greatest loss that we can conceive, and the curse of superficiality is the primary cause. It is not difficult to arouse enthusiasm for self-improvement, but it is most difficult to sustain that enthusiasm until it cools and hardens into a dogged resolution to tackle the hardest problems of the art, or of any subject, and conquer them at last, if not by innate ability then by the steady attrition of a regular and sustained application.

Every man and every woman is alone in the world in the sense of their own identity. On the application of that identity upon the cosmic forces depends the enlargement and the development of that identity or the shriveling and blowing away of that identity to nothingness.

Outgrowths of Letterpress

By GEORGE SHERMAN

No. 6—Gummed, Varnished and Die-cut Labels—Continued

THERE are some features of economy in label typography, as practiced by the specialist, that are worth remembering. The most valuable of these relates to the method of making quick changes in numbered, priced and class-lettered labels for garments, cloth samples and swatch lines. Labels of this class are generally printed on heavy ledgers and coated book-papers, gummed to order. A cloth-sample line may consist of several hundred styles of fabrics, each specially numbered, class-lettered and priced, and a complete order for a large mail-order tailoring house frequently requires the production of labels for from one hundred to five hundred full lines of samples. Fig. 1 illustrates a common label of this character. This example consists of a rule border, printed in gold, class letter and descriptive matter in black and the style numbers and prices in red. The color treatment is not unusual. Gold is always in evidence for borders, and quite frequently four or five additional colors are required. As each fabric requires special descriptive matter, there is little opportunity to economize through the use of electrotypes, but, whenever the style of composition permits, all changes in descriptive matter are set on the linotype. The economy of linotype slugs for rules and borders has been demonstrated in this class of work. Being softer than brass, the linotype metal lends itself to treatment, such as filing and facing, in the production of perfect joints, and the element of comparative first cost is another feature in its favor. Perfect rule joints are imperative in cloth-sample label printing. For standard borders, which are to be held on slides for repeat orders, brass rules are preferred. These are doctored by the label specialist, who has devised a method for retaining perfect joints at all times. One part of japan drier and four parts of boiled linseed oil are mixed into a thick paste by the addition of plaster of paris. This compound is rubbed into the joints and all surplus is wiped off with a rag after the form has been securely locked. If the inside of the borders has been spaced out with metal furniture and quads,

to form a solid lock-up, the rules will join up as though soldered, and will remain so after the form has been unlocked and placed on the storage slide.

Cloth numbers and class letters are made up and locked in duplicate forms, consisting of ten or more changes to each chase. This permits of making the changes for one form while the other is running. The compositors are provided with stone slabs just large enough to take a Gordon chase, and these are arranged on tables

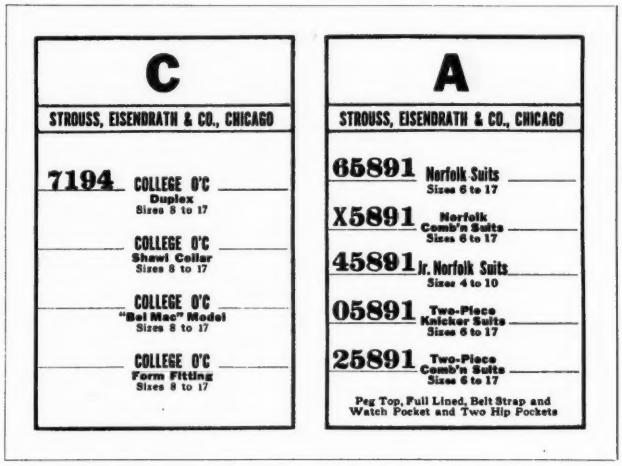


Fig. 1.—A cloth-sample label. Original in red, black and gold.

convenient to the presses. Special figures and class letters of uniform body and set are items of great economy, as they avoid rejustification and respacing in making complicated alterations. The change department of the up-to-date label shop is well equipped with sectional cabinets for storing figures and class letters in handy Wisconsin quarter cases. This system permits of keeping a great variety of change characters in narrow compass, easy of access, and the style of case is the most convenient for constant handling.

An important asset of the drug-label specialist is a complete assortment of brass circles and ovals in graduated sizes. These are used principally for electrotyping purposes. The old-time method of tedious hand composition inside of a brass circle is applied to occasional small jobs only. Large orders are always printed from electros mounted in gangs. A combination of a dozen

brass circles and ovals of various sizes is frequently electrotyped to form a single plate. All mortises are made in the metal only, and the entire electro is then mounted on a solid wood base. The composition is always machine-set where straight lines are used, but the descriptive matter is seldom justified inside the mortise by hand. Unmounted electros of the type-matter, sawed to fit, and interchangeable, are tacked inside of the mortised circles and ovals,



Fig. 2.—Specimen paint label. Original in green and red on white stock.

and thus the electro borders are made available for many future orders. Twelve points added to the trim-size make-up is a sufficient allowance for space between the steel dies in cutting. Borders for odd-sized circles and ovals are frequently set by hand with monotype borders cast on six-point em-quad units. Wooden electrotype bases, bored to contain series of round and oval holes, are used for the purpose. These are built to the required size by spirally winding with thin strips of oiled cardboard. The six-point em-border pieces will lend themselves readily to any curve, and they are an economical substitute for special one-piece brass borders. Bored bases of this character are held in stock by nearly every label printer.

A large house which specializes in commercial package-labels has devised an excellent method for saving time in making changes

for two and three color labels for tin cans. Paint labels (Fig. 2) usually are printed from large forms, limited only by the capacity of the cylinder-press bed. In most cases changes are required after every few hundred impressions. To print these changes from separate forms would mean considerable extra expense applied to presswork, as these orders often run into the hundreds of thousands. To justify the type-lines in mortises in one of the sets of color plates would require re-registering after each change, an equally expensive alternative. In producing labels of this character, the color plates are printed from mortised electros, mounted on patent bases. The changes are made without unlocking by the



Fig. 3.—Top view of slot and letter arrangement for making changes in labels.

use of a font of unmounted electros of forty-eight-point gothic type. In producing these patent-base change letters the entire alphabet is set up in several lines and locked for foundry. The lines are letter-spaced with nonpareils to permit of sawing into separate characters on a saw and trimmer. Before the letters are cut apart, each electrotype strip is beveled its entire length on two sides. A sufficient number of spaces for each font, six to twenty-four points, are cut out of beveled blank electrotype strips of the same width. These fonts of unmounted electrotyped letters are then laid in regulation California job cases. Each label base is made up with a pair of brass catches to form a parallel slot in the space allotted for the changes. The mortised color plate is then hooked to the full-sized set of bases surrounding the change slot. By this method the change letters may be removed from the slots without disturbing the color plate. Fig. 3 is a top view of the slot and letter arrangement, and Fig. 4 is an end view showing how the letters are slipped into the grooves. In making a change, the compositor releases the single register hook at the end of each line, which permits



Fig. 4.—End view.



Fig. 5.— Reproduction of a die-cut label.

of sliding the letters from the grooves. The new change line is inserted in its place, letter by letter, and sufficient blank spaces are added to fill the slot. A single turn of the register screw tightens the line in correct position.

The largest investment of the label specialist is in his die-cutting department. Steel dies and die presses are his chief asset. A machine built to die-cut from twenty-five to one hundred sheets of sixty-inch stock must necessarily be of massive design and powerful construction. A press of this size weighs about 7,000 pounds. The minimum cost of a steel die for a small label is about three dollars, while larger sizes of special design range in price from this figure up to twenty-five dollars. An idea of this part of the investment may be derived from the fact that the equipment of a large Chicago house includes more than two thousand steel dies of various sizes and designs. Die-cutting on a small scale has been produced with profit on platen presses by the use of steel-rule forms; but when the printer is confronted with an order for a hundred thousand large labels, similar to Fig. 5, a 10 by 14 inch design, the die-cutting should be sent to a house properly equipped to do the work, as better results will be obtained and the expense will not be so great.

The small label printer, who is not supplied with die presses, often is compelled to die-cut special designs by hand. This can be done successfully by first tabbing the stock on its four edges with a heavy application of glue. After the glue has become thoroughly dry the blocks are sliced into tabs of fifty to seventy-five sheets, and these are placed to nail-gages on a heavy board. The labels should be printed with marginal points to act as guides in setting

the steel die for hand-cutting. The thickness of a full tab can be die-cut with one sharp blow of a heavy mallet.

Some label printers have adopted universal die bases for the purpose of creating special press dies at short notice. These bases are of metal, one-fourth of an inch less than type-high, with a series of grooves or gutters, one-eighth of an inch in depth, covering the entire surface of each block. The arrangement of the grooves is such as to permit of inserting two-point steel cutting rules to form circles of various sizes, shields, panels with rounded ends, and other conventional designs. As the rules are but one-fourth of an inch in height, they are easily bent to conform with the grooves and, after they have been pressed down to the full depth, a one-eighth inch cutting edge is left to protrude above the surface of the base. The rules are held in place with small, flat-headed screws. Small pieces of cork are glued over the surface of the base on the inside of the rule design to expel the labels after cutting. One or two nicks filed into the cutting edge of the rule will prevent cut pieces dropping out of sheet while on platen.

The Last Word

By A. H. M.

There is a word in the English language that is as difficult to answer finally as it is to determine at what infinitude of littleness matter becomes indivisible. The word is "Why?" Why? first opened the mind of man to the wonder of his own being and to the wonders with which he is surrounded. Why? distinguishes man therefore among all other created beings, and Why? makes one man more distinguished among his fellows because he has more Why? in his mental processes. The great theologians evolved from Why? answers to suit the best interests of the environment of those who depended upon them for an answer. The great economists asked Why? and made answer according to the subsidiary whys they used in their investigations. But these subsidiary whys, if applied to-day, would bring a different answer, for conditions have changed. Darwin, Pasteur, Virchow, asked Why? Gutenberg, Senefelder, Hoe, Scott, Goss, Mergenthaler, and other investigators asked WHY? and the world was made richer and men were emancipated from drudgery. Now we are facing the great economic Why? of the wage system that is slowly crumbling under the insistent Why? that shall ever remain the Last Word.



IN THE HAND-SET DAYS—WHEN THE "SWIFT" MEASURED UP HIS STRING.

Drawn by JOHN T. NOLF, Ex-printer.

EDITORIAL

THE printing trades are no exception to other trades in the fact that they suffer more from inefficient management than from inefficient workmen, for it is the job of management to have efficient workmen.

WHEN an appreciation of the fundamental principles of buying and selling is absorbed by the rank and file of trades-union men, peace and prosperity will be theirs in larger measure. The organization of labor has many responsibilities. Collective bargaining on the part of the unions is primarily to obtain the best terms possible for the service the unions have to sell. But the best terms possible are not obtainable by unbusinesslike methods or petty exactions. These methods and these exactions do not, as a rule, originate from the so-called leaders. They find their birth among the unsophisticated rank and file, who carry destructive measures through the local unions by appeals to emotionalism. More than ordinary wisdom is required to use power with discretion, and it would appear that New Orleans Typographical Union has used its power to irritate rather than to build.

TYPOGRAPHICAL niceties are not always possible with the means at hand. We are occasionally called upon to pass judgment on work the quality of which is in dispute, and not infrequently wish we could use the criticism of the artist who desired to give a favorable opinion of a painting and expressed his feeling by saying that the work of art under consideration was very good for anything so very bad. One of the mistakes which we all fall into in display printing is to attempt refinements of treatment that the material at our disposal will not allow us to carry out successfully. This is the problem of the small shop. The proprietor of the small shop has neither time nor inclination after a hard day's work to do much reading or studying for his own benefit, and he naturally desires ready-made styles and ready-made suggestions for his particular needs. But the small printer's own powers of selection make such selection just as much the subject of personal equation as if he himself originated the conception out of thoughtful study and cultural experiments. Ready-made ideas are assimilable only through the ability to assimilate. Otherwise they are a confession of futility on the part of the man who uses them unqualifiedly. It is one thing to be able to use a suggestion as a suggestion, and quite another thing to seize upon an idea, a design, or a typographical arrangement and copy it exactly. An elaborate piece of printing by a metropolitan printing-house may be quite out of the reach of the means of a small country printer to imitate, but it is quite within reason that such a specimen will suggest arrangements and color combinations that the small printer can work up effectively with the limited means at his command.

PURE air is the greatest preventive of colds, as it is the best cure for colds. The Chicago Department of Health inquires if we ever noticed that people rarely have colds during the summer months, and asserts that this known immunity from colds is not due to warm weather, except indirectly, but is due to the fact that people during the warm weather spend much of their time out of doors and even when indoors have their homes and workplaces well ventilated. It has been observed that even during the winter months people who work out of doors seldom have colds. The same is true of those who keep their homes well ventilated. This should convince any one that plenty of fresh air all the time, winter and summer, day time and night time, will insure comparative freedom not only from colds, but also from all of the diseases that are due directly to bad air.

THE printing trades are not at all singular in having men in the employees' ranks and among the executives who seize upon every opportunity to create a "situation," a fuss. In every department of business we find men whose mental processes are so ebullient that every little trifle that is out of alignment with their conception of how things ought to be becomes the subject of a new "law" or "rule," promulgated by bulletins and wall placards or other more or less objectionable methods. The executive who has the common

sense to realize that men working under his direction are just as anxious as he is to give value for value will save much unnecessary friction and loss by the candor and directness that inevitably follows such realization. It does not follow that a thorough sympathy and understanding between an executive and subordinates must be purchased by familiarity that is open to abuse. "Discipline must be maintained," as Sergeant Bagnet observed, and no one realizes this more than the subordinate in an establishment so organized that the door is open to advancement on merit alone.

"The Eyes and Eyesight of Printers."

An informing series of articles on "The Eyes and Eyesight of Printers," by Dr. Casey A. Wood, one of the foremost ophthalmologists of this country, appeared in these pages in 1892, the first article leading in the issue of September of that year. Recent instances of calamities that have come to printers through ignorance of the principles upon which care of the sight depends inspires us to refer to the instruction and warnings contained in these articles. That there is need for such warning to every class of men is evident from the bulletin issued by the Chicago Board of Health on the importance of good lighting, in which it is pointed out that bad lighting in factories, stores and workshops is an extravagance that employers of labor can not afford if they expect the best results from their workpeople in both quantity and quality of their products.

Poor lighting facilities also mean injury to the eyes of those who are compelled to work under such conditions. And this also means loss of efficiency in the workmen and hastened disability as well as lessened productive capacity.

It follows, then, that good lighting is good economy for both employers and employees. It is strange, too, that in many of the recently built industrial shops, where much attention has been paid to having them clean and sanitary, that the lighting has been apparently almost neglected, and this really important factor in the health, comfort and producing power of the workmen does not compare with the other equipments that, at great expense, have been provided because considered as essential to the best type of workplace.

In many cases, too, it has been found that it was not due to the indifference of the employers that these serious mistakes have been made in factory construction, but that they could only be charged to a lack of experience or intelligence, or to failure to have had expert advice on a matter of such importance.

It has also been definitely determined that, under good lighting conditions, not only are the general health and the vision of the operators conserved and protected, but the factory output has been increased from eight to fifteen per cent. In short, the saving effected by good lighting will in a short time more than pay for the cost of installation.

In most, if not all, of the industries, plenty of light and an unimpaired vision on the part of the workmen are prime requisites for the production of the highest grade of work. And because this is so manifestly true, employers of labor who are maintaining dark and poorly lighted workplaces should lose no time in correcting a defect that means so much in affecting the profit and loss side of their business.

Legislation for Labor.

Admittedly there is room for improvement in the conditions under which the majority of people have to sell their labor. Reform in our social and commercial fabric is needed. How shall remedial measures be applied so that the least amount of disturbance to business and a minimum amount of individual wrong and suffering be inflicted? The subject of occupational diseases is receiving the attention of our legislators. It is a fact that some workers are more susceptible than others to occupational diseases. The proposition is put forward that workers in various establishments shall be subjected to medical examination to determine their vulnerability to occupational diseases. On the face of it, this proposal is designed to aid the worker. But suppose a man or woman so examined is shown to be peculiarly susceptible to lead-poisoning, tuberculosis, or other occupational disease. The man or woman may not have any disease, but their constitutional resistance being low, they are vulnerable. Irrespective of humanitarian feelings and aspirations, it is obvious that the employer or manager of the establishment employing such men or women will seek to replace them by men or women of greater resistance and capable of passing the medical examination. What becomes of the workers shown to be susceptible to disease? It is true that they are warned in time to escape the dangers hitherto unknown to them; but they are pushed into other dangers that may be worse for them — the concomitants of destitution. The reforms that should be made can not safely be made piecemeal, but must be a part of some comprehensive plan.

The minimum-wage idea is another case in point. The subject is up before the Wisconsin legislature.

There is a law now on the books of the State

as to the subject, but it has not been enforced, authorities waiting for a decision by the United States Supreme Court in a case, in which are raised points which are as yet unsettled.

Commenting on this, the *Paper Mill and Wood Pulp News* expresses the opinion that fixing a minimum wage by law is of a certainty a bit of doubtful legislation, and, following the same line of reasoning that we present in the foregoing, states that such legislation is an effort to do something in the way of equalizing human endeavor, which has not yet been successfully accomplished. Henry Ford is willing to pay a minimum wage of $5 a day, but he is mighty careful that men whose maximum effort is worth only $2.50 a day do not find permanent places on his pay-roll.

This may result, and probably does, in giving Mr. Ford a force made up of highly efficient units, but what is to become of those who can not earn the minimum wage? Are they to be denied employment? Are they, being unprofitable employees at the minimum wage, to go their way to the beggar's road or the poorhouse?

It is argued that, under the minimum-wage laws, the mass of workers will become more efficient. Perhaps that is so, but such action can not be immediate. It will take a long time for the leaven to spread through the whole mass, and until that time the man who can not earn the minimum wage will have to shift as best he can in States or industries where such laws do not prevail.

When the man who can only earn $2.50 a day will be paid $5 a day by reason of the operation of a minimum-wage law, it will be time to close up shop and join in the millennium chorus.

The Brotherhood Idea.

At no time in the history of printing has there been so much interest displayed as now in the education of the apprentice. The typographical unions realize that their organization renews itself from the ranks of the apprentices, and that upon the quality of that new blood, the character of the service it is prepared to render, depends the vitality and usefulness of the organizations. The earnestness of purpose with which the typographical union has accepted the responsibility of caring for the apprentice is shown by the liberal and well-conceived plans to aid the apprentices to acquire knowledge in the art and knowledge of language through the I. T. U. Course of Instruction. The merit of this method of instruction is that it places its advantages within the grasp of the printer in the remote village as fully and completely as the printer in the metropolitan city.

The chief instructor in that course, F. J. Trezise, now superintendent of The Henry O. Shepard Company, and still retaining his supervision of the Course, visited Dresden, Germany, on the occasion of the International Congress of Technical Educators in the Graphic Arts, and delivered an address explanatory of the educational work undertaken by the typographical union. A display of the work of the students accompanied the address. In the country which is distinguished as the birthplace of the art of printing, where representatives of all nations were assembled to show what they had accomplished for the advancement of the art, it was declared that nothing so practical, so well calculated to make printers, was shown to equal the plan and procedure in this direction as the course of instruction supported by the International Typographical Union of North America and its subordinate organizations.

It is true that the International Typographical Union took upon itself the work that had been worked out and developed by THE INLAND PRINTER, representing twenty-five years of experimenting, but it has made the cost so moderate to the apprentice that it is almost, if not quite, negligible. Employing printers have shown substantial appreciation of the work of the typographical union in this educational work, which is but another evidence of the truth that the interests of the employer and the interests of the employee are identical in principle, though individual or collective action may at times force them apart.

To sustain the steady application of the students, every encouragement has been offered by the typographical union. These encouragements have taken the form of cash rewards, both from the international body and from local unions. In Cleveland the typographical union has formed a class for the apprentices and provided rooms for study. The attractions of music and sociability are added to give flavor to the studies of the apprentices, and older members of the printing trades take it upon themselves to study with the apprentices, the physiological value of which only those who appreciate the working of the mentality of youth can fully comprehend.

Another idea, taken from the " Big Brother " movement, has been promulgated. This suggests that journeymen printers take under their particular care some one apprentice, and by their encouragement and solicitude make him emulous to deserve their consideration. By this means the spirit of good craftsmanship not only inspires the object of the journeyman's care, but reacts and animates the journeyman himself. The brotherhood idea will serve to enlarge the mental horizon of every worker in the industry, and give a greater stability to personal character and to the organizations of which it is a component.



"FLOWERS."

Photograph by Guy A. Righter, linotype machinist on the *Item*, Richmond, Indiana.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

DR. GRENFELL'S MISSIONS IN LABRADOR.

To the Editor: BUFFALO, N. Y., Feb. 25, 1915.

I write to correct certain misinformation concerning the Grenfell Mission which appears in an article entitled, "'Aglait Illunainortut' Okiok, Labradoreme," by Alfred W. Birdsall, in the February issue of THE INLAND PRINTER. The writer has been fortunate enough to spend four months on the coast of Labrador and North Newfoundland, in the service of Dr. Grenfell. While the major part of my time was spent at the mission's northern hospital at the mouth of Hamilton Inlet, Labrador, I cruised with Dr. Grenfell for more than a month on his little hospital ship, Strathcona, and stayed two weeks at St. Anthony, Newfoundland, the chief station of the mission, where, besides the hospital, orphanage, schoolhouse, industrial school, store, and guesthouse, is maintained the reindeer herd. I mention these facts simply to indicate my right to speak with some authority concerning the activities of the Grenfell Mission.

I desire first to correct two or three specific misstatements which appeared in Mr. Birdsall's article, and then briefly to discuss why it is that travelers on the Labrador, who do not actually visit the missions and become personally acquainted with their work, have little opportunity to learn the truth about Dr. Grenfell.

Speaking of Dr. Grenfell's herd of reindeer, Mr. Birdsall makes three complaints: First, that Labrador "is a land of shale and rock," and furnishes no food for such animals; second, that "the reindeer were shipped from North Norway on the steamer Anita, December 30, 1907, the Anita was caught in the ice, some of the reindeer were lost in the ice crevices and others stampeded into the Newfoundland barrens"; third, that "not one of these reindeer ever reached Esquimau land," where they were intended to replace the Esquimau dogs.

In 1907, largely by means of private subscriptions, and aided by subsidies from both the Canadian and Newfoundland governments, Dr. Grenfell imported a herd of three hundred reindeer from Lapland, together with three native herders and their families. He had, during fifteen years of work on the Labrador coast, ascertained that the gray lichen known as "caribou moss," which abounds everywhere in that country, would furnish good food for reindeer. Subsequent experience has more than proved this fact — indeed, one great advantage of the reindeer over the dog as a winter traveler is that he can find his food under the snow, instead of having to carry it with him. The Anita sailed from Christiana, Norway, on December 14, 1907, her sailing having been delayed by weather which had not permitted sufficient moss to be gathered for the voyage before that date. The three hundred deer, all of which were in excellent condition in spite of a rough voyage, were safely landed on January 5, 1908, in the presence of a large and enthusiastic St. Anthony gathering. Two of the deer, frightened at the people, the gang-plank, and the strange surroundings, ran into the loose ice on the shore of the sea and were drowned, but the remainder of the herd was preserved intact, and their transportation deserves to be considered highly successful.

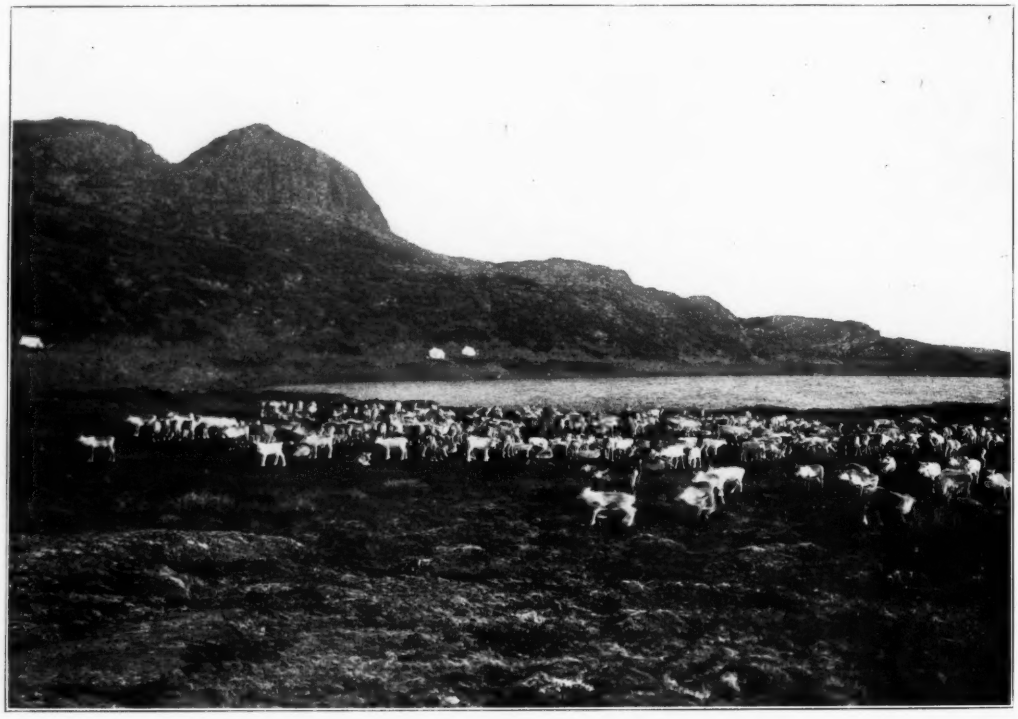
After three years the Lapp herders returned home, leaving the care of the reindeer in the hands of Newfoundlanders whom they had trained. During those three years the herd had doubled in size, and at present the reindeer number considerably over twelve hundred. Experience with the reindeer at St. Anthony has so far shown a number of interesting facts. Their food, winter and summer, is provided by nature, as has been already mentioned. Reindeer milk is palatable and nourishing, and makes excellent cheese. In a land where there are no cows, this fact is of the greatest importance. Their flesh is good to eat. The superfluous stags of the St. Anthony herd have kept the hospital supplied with meat. Reindeer will endure more severe cold than dogs. This is because of the deer's warmer coat of fur, a fact which makes the reindeer skin an article of no small value. They are superior to dogs for short hauls, being stronger and faster, though they lack the endurance of dogs for long journeys. It is true that the reindeer have not yet reached Esquimau land, but it should be remembered that so far the reindeer project in Labrador has hardly passed the experimental stage. The use of reindeer farther north is to be introduced at an early date. The success which has attended the United States Government experiment in Alaska with reindeer imported from Siberia is interesting in this connection. In 1912 the Alaska herd numbered 23,000. There the Esquimaux have shown themselves to be well adapted to the work of caring for the deer, and the reindeer industry promises much for the future of that country.

Dr. Grenfell's mission hospitals form a branch of the English Royal National Mission to Deep-Sea Fishermen, the activity of the parent organization lying chiefly among the fishing fleets of the North Sea. As the name indicates, this is a mission primarily for fishermen, although as a matter of fact, Dr. Grenfell once a year, some years oftener, travels the whole length of the Labrador coast in the Strathcona and counts many Esquimaux among his patients. No one is so enthusiastic an admirer as he of the work of the Moravian missionaries. Mr. Birdsall's impression that Dr. Grenfell claims credit for doing the same work as these brave men is erroneous. No one knows so well as he the enormous quantity of medical work to be done on the coast; no one is happier than he that the Moravians are there to share it with him.

Surely, at a time when the Protestant churches have everywhere laid themselves open to severe and well-grounded reproach of over-competition and under-coöperation, it is pleasant to hear of the instances of friendly mutual assistance and absence of rivalry between the mission for Labrador Esquimaux and the mission for Newfoundland and Labrador sailors.

I would be more surprised at the erroneousness of Mr. Birdsall's information were it not for my own experience while coasting north on the passenger steamer to Indian Harbor. My fellow passengers were mostly small traders on their way north to open their supply stores and fish-houses for the summer. The stories they told a certain well-intentioned young college graduate about Dr. Grenfell would have shaken his zeal to work for that missionary, unknown to him personally at the time, had they not been so incredible. In the light of fuller knowledge they were ludicrous. One of these stories was to the effect that Dr. Grenfell's mishap which cost him frozen limbs and an exhausting twenty-four hours with a dog-team on a flimsy pan of ice adrift on the North Atlantic, was a prearranged occurrence worked up for newspaper advertisement. No doubt by this time the story runs that he took an assistant and a "movie" machine along. Dr. Grenfell is very cordially hated by a great majority of Newfoundland merchants. For years the fishermen of Newfoundland and the liveyeres ("live-heres") of Labrador have been mercilessly exploited for profit by the fish and fur traders, and in direct ratio to the effort which Dr. Grenfell has put forth to better the economic conditions of his people, has he brought upon himself the animosity of those who have hitherto provided for those people the only market for their products. It has not been uncommon for a fisherman whose annual income is never over $400 to owe several thousands of dollars to some obliging merchant who for years has furnished him his outfit and supplies on credit in the spring, and in the fall taken his season's catch of fish at a valuation not sufficiently high to pay the bill. Such debts grow larger each year, never smaller, and the trader holds over his debtor a whip such as is not likely to permit of his looking elsewhere for a more favorable market for his fish. A great deal could be written of Dr. Grenfell's persistent fight against so oppressive and well-intrenched a trading system; but suffice it to say that by the installation of coöperative stores, which do business only on a cash basis, he has sounded the death-knell of these practices.

I do not blame Mr. Birdsall for being indignant at and reporting what he has heard about Dr. Grenfell from his fellow travelers on the Labrador coast. I am only sorry that he could not witness the other, larger side, that of Dr. Grenfell's patients and parishioners — who do not travel on the passenger boats.



A Portion of Dr. Grenfell's Reindeer Herd at St. Anthony, Newfoundland.

I appreciate that THE INLAND PRINTER is not published in the interests of geography, medicine, or foreign missions, and that any extended attention to this subject is out of the question. There are a number of minor misstatements in Mr. Birdsall's article, the temptation to discuss which I have resisted for this reason. As I have tried to confine my remarks in this letter to specific questions of fact, I have avoided discussing the unpleasant insinuations concerning Dr. Grenfell which appear in that article. I must confess, however, that I am one of that ever-increasing number of men so far lost in their admiration of a noble doctor who has given his life to a glorious battle in nature's most desperate environment, that to hear a word spoken against him is harder than if the criticism were directed against themselves.

HORTON H. HEATH.

A CORRECTION.

To the Editor: LONDON, ENG., Feb. 25, 1915.

We note some remarks in your columns (page 363, December, 1914) concerning the change of name of this company. In it you state that most of the shareholders voted against the change. Now, we should imagine that your knowledge of English company law would be sufficient to tell you that had this been the case it would not have been possible to change the name at all. As a matter of fact, we had a very large majority in favor of the change, and give you the figures herewith:

For the change	74,299
Against the change	4,175
	70,124

The above figures show the holdings of those voting.

We think, in fairness to ourselves, you should lose no time in correcting the statements which have already appeared in your valued periodical.

KNIGHT'S MANUFACTURING COMPANY, LIMITED,
A. H. Hardcastle, Secretary.

PIKERS AND PICAS.

To the Editor: SAN FRANCISCO, CAL., Feb. 27, 1915.

Recalling an incident which recently took place in this office, I am repeating the conversation that took place in order to prevent printers in a like position from flirting with the undertaker:

"This here proof is all wrong," said the infuriated customer who was arranging for the Horsemen's Ball, as he entered the print-shop accompanied by another "horseman."

"Fear not," quoth the printer. "Don't be alarmed. It can be changed to suit your style."

"Wa-al, we want this here type moved up about this much," indicating by a wave of the hand how far the line was to be raised. "Yes," said his companion, "and we won't pay extra for the change. See?"

"A couple of picas, oh, that's all right," said the printer. "I'll make — "

"Don't you call me no piker or I'll drive you in the nose," said the other, furiously.

"I didn't mean what you — " said the printer.

"Never mind," said the horseman. "Don't try to kid us, 'cause we ain't rubes. See?" GEORGE.

"THE ANNALS OF THE LITTLE SHOP AROUND THE CORNER."

To the Editor: LIMA, OHIO, March 19, 1915.

Have just read "The Annals of the Little Shop Around the Corner" (page 193, November issue).

This case, of course, caused much uneasiness here among employers, and is now causing some surprise among buyers.

Of course you have changed the names, but you have also got a few immaterial facts wrong. He didn't succeed in getting his old job back at "twenty-two per," and is on the road now.

Neither did "Bumpus" take the shop back — it is still in the hands of the referee in bankruptcy. Furthermore, you gave him only two months of experience, whereas he had six. He also took that big job, and still owes for the typesetting and stock — or are you writing about another fellow? Is it possible there could ever have been another such? W. PARMENTER, *Secretary,*
The Franklin Type & Printing Company.

THE HONESTY OF PRINTERS.

To the Editor: PONTIAC, ILL., March 10, 1915.

I note in the December issue of THE INLAND PRINTER the account of the honesty of a German printer who, having followed the actions of his employer, "also ran" from the approach of the Russian army, but, unlike his employer, he had enough presence of mind to bring along the money in the safe. Then, as the account goes on to say, upon meeting his employer later in Danzig, he turned over the money to him, thus licensing your correspondent to ask the question: "Who says printers are not honest?"

In view of the above, it may interest your correspondent and the entire trade to know that the prison officials at Joliet, Illinois, were compelled to abandon their recent intentions of establishing a print-shop in the penitentiary, as there is not a member of the trade behind the bars — at this institution, anyway. RALEIGH WILSON.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

IT is announced from Lurgan, Ireland, that by order of the Lord Lieutenant, all stationers and newsdealers must close their places of business for half a day every Wednesday. For what reason such a ruling is made is not reported.

THE manufacturers of the Wharfedale printing presses, at Otley, who had, in common with similar industries in many places, experienced an unfortunate set-back because of the war, have secured a very satisfactory share of government contracts for munitions of war and have thus been able to give employment to such of their men who had not yet joined the colors.

THE annual convention of the Master Printers' Federation, which was to be held in Bristol this year, has been postponed until 1916, because, as a recent circular issued by the association says, "an annual gathering and festivities amid the thunder of guns, which the most optimistic hardly dare to hope silenced by the month of May, did not commend themselves to the Federation Council."

DESPITE the war, the educational side of the cost-finding movement in the printing industry is kept up. Recently Mr. F. Bisset, secretary of the Scottish Alliance, addressed the members of the Edinburgh Typographia at a meeting in Heriot-Watt College. Mr. G. M. Brown, managing director of Thomas Nelson & Sons, who has given considerable attention to the problem of printing costs, presided at the meeting.

RECENTLY, at the Willesden police court, Julius Oppenheimer and Thomas William Colbeck, respectively managing director and manager of the Chromo Colour Printing Company, of Newgate street, E. C., London, both described as English subjects, were committed for trial on the charge of conspiring with certain aliens to trade with the enemy. The accused plead not guilty to this most infamous charge, and reserved their defense. Bail was allowed.

A NEW rival to the linotype and monotype is announced, under the name of "Discotype." It is said to be small in compass, standing about four feet high. For ordinary composition, from 5 to 14 points, it has a disk 3½ inches in diameter; for larger bodies a larger machine, with disks 8 inches in diameter, can be supplied. A disk for the reproduction of any type-face in any language can be produced in one week. The machine produces solid slugs made up of single types. Whether the machine is really practical is a question for the future to answer.

THAT all Britains are not Chauvinists, despite the vociferous clamor of British papers that the German tradesmen be boycotted (and in this anti-foe clamor the English printers' journals are more insistent than their French, German and Austrian contemporaries), is shown by this extract from one of the British journals: "It is not too much to predict that it will be a much lighter task to drive the German soldiers out of their entrenched positions at Brussels and Antwerp than it will be to expel the German industrials from their still more strongly entrenched positions in the trade and commerce of the United Kingdom. Even now, British printers who find it necessary to put down a new plant are grumbling at the alleged excessive cost of British machines, as compared with the Continental, and many of them are probably looking forward to the day when they can once more indulge in the cheap luxury of buying German supplies."

GERMANY.

UP to January 1, 754 members of the German typographical union met death on the battle-fields of the present war.

TIN and antimony being rather scarce now, and difficult to import, German users of these printers' metals have to be very economical in their use.

OWING to the extensive use in warfare of glycerin, its price has risen 100 per cent, which in turn affects the cost of printers' rollers, which are made up of about sixty per cent of this material.

BEGINNING with January 1, the German postoffice department introduced a newspaper-distribution service in Belgium, taking subscriptions and making deliveries the same as in Germany itself.

THE noted F. W. Assmann typefoundry, at Berlin, discontinued business December 31, 1914. Since the death of its founder in 1899 it has been managed by Georg Schmedes in behalf of the widowed owner.

A COMPOSITOR in Reinickendorf was recently found to be a counterfeiter, a number of false bank-notes and material for their production being discovered in his rooms. To avoid punishment, he hanged himself.

GERMANY exported books, pictures and paintings to the value of 96,100,000 marks ($22,872,000) in 1912 and 104,800,000 marks ($24,943,000) in 1913. The exports of books and prints went in large proportion to Austro-Hungary, France and Belgium.

DESPITE the war, the city directory of Lübeck for 1915 contains the same number of pages as heretofore — 1,000. Since 1798 this directory has been issued by one printing-house, that of Max Schmidt. This year's issue lists thirty-one printing-offices in Lübeck.

HERR TUNMANN, proprietor of the L. Neumeyer printing-office in Posen, has furnished free printed matter valued at 1,000 marks for the Red Cross Society, and also has supplied gratis 50,000 song-books and 350,000 postcards to the troops of the empire.

THE manuscripts of the celebrated German historian, Gregorovius, which were stored in the archives of the city of Neidenburg, were, along with the birthhouse of the historian, destroyed by fires started by the Russian armies when they invaded the Masurian lake region of East Prussia.

THE four dailies of Augsburg, which heretofore each issued an extra on Sundays, have entered into an arrangement under which only one Sunday extra is issued, the publication of which rotates among the four dailies. The income from each such extra belongs to the paper whose turn it is to issue it.

THE *Gazette des Ardennes* is the name of a German paper published in the French language, under military auspices, at Rethel on the Aisne, northeast of Rheims. It is issued for the benefit of the people in that part of France now occupied by the German troops, and in addition to the war news, gives the arguments favoring the Teutonic side of the great struggle.

GERMAN papers are amused at the untrue report, published in English papers, that their government has levied upon the stock of plates of musical works held by publishers, in order to cast them into bullets, and that it did this regardless of the great value of these plates. It is suggested that it is in order for the government to tear the metal guttering from the roofs of houses, if it is really so short of material for munitions of war.

NUREMBERG'S lead-pencil factories, of whose output over eighty-five per cent was exported, and which had a large custom in the countries now warring with Germany, have been hard hit by the conflict. Five factories, with 650 workers, have had to close temporarily, while three factories, having 1,600 workers, have reduced working-time to little more than one-third the usual hours, and thus are able to keep 1,360 of their workpeople engaged.

A TROOP of German soldiers passing a printing-office in the French town of N. (real name withheld by the censor), hit upon the notion to print a paper for circulation among themselves and their fellow soldiers. But the compositors soon found perplexities; there were but few g's, h's and w's, of which the German language requires so many. The best they could do was to make q do duty for g, and v for w, while for h they cut off the lower part of b; thus producing peculiar-looking though still readable German.

SINCE the importation of jute, largely used in Germany for bags, and coming mostly from India, has been stopped by the war, substitutes are the order of the day. Paper bags as containers, specially for cement, made according to a newly patented process which adds to their elasticity and durability, are coming into vogue. Jute sacks are usually made to hold 50 kilos of cement, while the paper bags hold but 25 kilos, making it more easy to handle them carefully. Jute bags had to be returned to the shipper, and to keep track of them and secure proper credit was always a vexatious and costly procedure. The paper bags need not be returned, and though costing slightly more, their advantages are believed to outweigh this. Jute to the value of 62,000,000 marks was imported in 1911, 74,000,000 marks in 1912, and 92,000,000 marks in 1913 — a total of 228,000,000 marks ($54,264,000) in three years, and if they can make England lose this business, or the major part of it, the Germans will consider it a cause for rejoicing.

SWITZERLAND.

THE police department of Zurich has forbidden newspaper vendors on the streets to cry more than the names and the issues of the papers they offer. The abuse of crying sensational, exaggerated and often invented contents became so bad that a stop had to be put to it.

THE suggestion is made in all sincerity by the executive committee of the Swiss Typographic Society, to the forthcoming meeting of the arbitration committee of the Swiss printing trade, that a tax of 20 francs per year be put on non-union workers (for the benefit of the organizations), because of the benefits these receive through the wage scales and trade regulations.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

A Three-Color Negative Patent.

Just as we began to think the question of screen angles for three-color half-tone negatives was settled, along comes Dr. Eugen Albert, of Munich, with an idea on which he has obtained a patent. He uses the ordinary cross-line screen when making three-color half-tone negatives, and at the customary angles to each other of 30 degrees. The difference is in the method of exposure. For instance, supposing the angles of the screens for the three half-tone negatives as at present used are 0°, 30° and 60°, and we make the yellow negative at 0°, the red at 30°, and the blue at 60°. Dr. Albert gives the normal exposure for the yellow negative at 0° and one-half that exposure at 30°; the red negative gets the regular exposure at 30° and one-half that exposure at 60°; while the blue negative, according to Dr. Albert's method, gets the full exposure at 60° and one-half that exposure at 0°. The claim is, no danger of pattern and an improvement in the keeping of color values. It is one of those ideas that does not explain itself, so that all three-color workers will be "from Missouri" and will have to try it out for themselves as to whether it is an improvement or not.

Penrose's Annual and Process Year Book.

It was a courageous thing for Mr. William Gamble to bring out *Penrose's Annual,* Vol. XX, considering that Europe is being shot to pieces by the greatest war in history. This last volume shows the effect of the war, for it is not up to the standard of the volumes that immediately preceded it and there is a tone of pessimism in what Mr. Gamble says of the outlook. For instance, of half-tone and line work he has this to say: "Block work, both half-tone and line, is probably as good as it ever will be. A degree of perfection has been attained which it seems hardly possible to surpass. In high-class catalogue illustration, the half-tone process has reached a point where it can go no further. The only refinement is in the addition of tint-blocks for two-color printing, and splendid work is being done in that direction. The combination of half-tone pictures with half-line borders is also largely in evidence, especially in the high-class weekly periodicals. Line work is now at its best, thanks to the introduction of the etching machines, and has been almost entirely restored from the low estate into which it had fallen through low prices and cheap labor. As regards newspaper half-tones, though they are more than ever used, they show no marked improvement and it does not seem possible to make any, as the stereotyping and printing conditions are altogether against any likelihood of improvement." The writer of this department of THE INLAND PRINTER holds the honor of making the first half-tones ever printed in a daily newspaper, made the first half-tones ever printed on a stereotyping web press for a daily newspaper. He does not agree with Mr. Gamble, but sees further improvements that can be made in daily newspaper half-tones, though the time is not right to introduce them. Let us hope that peace will prevail when the next *Annual* goes to press, and its editor will be optimistic. Penrose's can be had from Tennant & Ward, 103 Park avenue, New York, or through The Inland Printer Company. Price, as usual, $3.

Standard Depths for Half-Tones.

G. C. Dom, Cincinnati, writes: "We beg to ask you if you will not tell us where we may secure a tabulation showing the standard depths in half-tones for high lights, middle tones and shadows covering different screens?"

Answer.— Fred W. Gage, of Battle Creek, Michigan, published in *The Photoengravers' Bulletin* for April, 1914, what he found to be the depths of the copper and zinc half-tones made in his plant. These plates showed quite a range in depth, in plates of the same screen and same general character, so that average readings had to be taken. And that is what every engraver will find — that there is no such thing as a standard depth. What the engraver strives for is to get the areas of the surfaces of the dots in the negative and finished plate of such varying sizes as to reproduce the effects of the copy. The question of depth is only a secondary matter, for he usually etches the plate much deeper than is required for printing. Where a half-tone is most liable to fail in sufficient printing depth is in the extreme high lights, and this usually is due to etching too deeply. This would seem like a contradiction, but every practical engraver knows that if the high lights are etched so deeply that the finest dots are undercut, and that the printing surface of the dot breaks off, then the portions of the high-light dots that remain are not sufficiently high to keep the ink roller from depositing ink on metal between the dots, and the paper from taking up this misplaced ink. Therefore, by etching the plate too deeply it becomes too shallow to print from.

Rotary Photogravure in Calico Printing.

J. W. Knowles, Providence, Rhode Island, writes: "From the bound volumes of THE INLAND PRINTER which I have studied in the Public Library I do not find that you have printed much about calico printing, though I have read and copied much that you have had on rotary photogravure. What I am interested in is the possible application of rotary photogravure to calico printing. Do you think this will eventually be done?"

Answer.— Calico printing does not come exactly within the scope of this journal, though there have been several paragraphs in this department relating to the application

of rotary photogravure to textile printing. There was a firm in New York in the business of photoengraving designs in intaglio on copper rolls for calico printing, and it made perfect rolls, but not receiving sufficient encouragement it was obliged to abandon the enterprise. The trouble about it is that for wall-paper and textile printing the intaglio engraving in the rolls must be so deep. The fabrics absorb so much color during printing that the cavities in the roll must carry a lot of ink. Rotary photogravure does not carry much ink, for the etching in the roll is slight. Further, the beautiful effects in rotary photogravure are obtained by printing from cavities of different depths, though of the same area. These cavities in the photogravure roll give up ink of different heights on the paper, corresponding with the varying depths of the cavities, while in wall-paper and textile printing it is cavities of different areas that are wanted. The pantograph machine now used does the engraving of a design on a roll so cheaply that it would seem impossible for any photoengraving method to compete with it unless effects are wanted superior to those at present used.



KATZENJAMMER.

"I Don't Know What to Do, But I am Afraid I am Going to Do it."

Copyright, 1914, by H. W. Frees, Boyersford, Pennsylvania.

Photoengraved Book-Stamps.

"Publisher," San Francisco, writes: "This is just to bother you with a question as to book stamps or dies. Could not they be made by a photoengraving process as well as be engraved by hand? The present procedure is to get a 'case' or cover for the book, made up of the precise color in cloth, leather, or paper to be afterward used in binding; on this cover the artist paints in gold, white, black or colors the design, which he submits for approval. After the design is selected it is turned over to the die-cutter, who traces the design on a brass block a quarter of an inch thick, after which he outlines the letter and design by hand and does the deep engraving with a machine. On the arrival of the die-sinker's proof of his work, the artist always complains about the way his design has been 'slaughtered,' and usually he is justified. Just to hand is a proof showing the failure of the engraver to reproduce on the cover a pen drawing of a soldier which the artist had produced in a few simple, bold lines. This proof is enclosed. Now what I want to know is: Could not such a drawing be photoengraved on a book-stamp so as to reproduce exactly the artist's line?"

Answer.— The proof that it can be done is found in the fact that some of the best bookbinders' stamps are photoengraved. Die-sinkers frequently have an arrangement with a photoengraver whereby the latter photographs the design on the brass block and etches it to a certain depth, leaving the die-sinker to finish it. Book-stamps are also made entirely by the photoengraver in the following manner: The pen-and-ink design is photoengraved on zinc and etched by machine as deeply as possible and then turned over to the electrotyper to make a "binder's stamp." For this purpose the electrotyper builds up the mold so as to get the requisite depth. Then he takes time and gets an extra-heavy shell of hard copper, which he afterward backs up with hard metal to one-quarter of an inch in thickness.

The advantage of this method is that duplicates can always be made from the original engraving, and this is necessary in big editions, for some of the modern book cloths wear out a stamp after a run of a few thousand.

Collotype Plates, How to Preserve Them.

What is the average number of runs obtainable from collotype gelatin plates? Is there any way of preserving the plate so as to get an increased number of runs? Also, can any reader give a formula for hardening the gelatin plates before printing? These are the questions that "Old Collotype Printer" answers in *Process Work*, as follows:

The number of runs obtainable from a collotype plate varies considerably, according to the formula used and to the class of negative. A brilliant, or black and white, subject will run longer than a thin and flat one; but, generally speaking, the average run from an ordinary subject should be from 50 to 80 impressions, and the life of the plate from 1,000 to 2,000 impressions. Paper is here an important factor in this respect, as the harder the paper the longer the run, by reason that less moisture is absorbed from the gelatin film at each impression. Again, ink or feeding materially assists running a plate that has been properly exposed. If good solid ink is used it will help keep the high lights clear, whereas a soft or thin ink soon runs a plate to flatness or grayness, making it necessary to constantly stop for dampening. The addition of a few drops of formalin solution will often assist the life of a plate, but this must be used very carefully and removed after several treatments or the action will be too severe. A collotype plate should not require hardening unless soft gelatin has been used or the plate has been underexposed. If so, it could be given a bath of formalin, five per cent in water, for about ten minutes, and afterward washed in running water two hours. The best method is to avoid hardening by correctly exposing the plate, wash away thoroughly all trace of bichromate and allow the plate to stand a few days before using.

Round Dot or Square Dot for Rotary Photogravure.

"Inventor" submitted to this department a long account of the experimenting he has gone through for several years to improve on the Karl Klic method of making rotary photogravure. He has at last hit on the improvement and is now looking for some one to "stake" him while he is securing patents, and to back him with capital later. After a long talk, over a good dinner, he cautiously showed a piece of thin copper on which he tested the etching by his discovery; the printing from it was a mere bagatelle, so he thought. For the information of this "Inventor," for those to whom he may apply for capital, and for every one taking an interest in this marvelous printing method called rotary photogravure, the following is printed: In the first place, "Inventor" has wasted several years in trying to etch a half-tone intaglio instead of in relief. The present writer was in business in New York in 1895 doing that very thing, and a query to this department would have saved "Inventor" those wasted years. A patent can not be secured on it, for it is not a new invention. Secondly, this is not the way to make intaglio engraving for printing from rolls. Dr. Mertens, and others before him, tried it and failed. The secret of rotary photogravure engraving is not to get intaglio dots of different areas, but to have dots of the same area but of different depths. Karl Klic hit on the correct principle, and it would seem impossible to improve on it. The subject of rotary photogravure has been written about in all its developments in this department since December, 1898, so that no constant reader should waste time on useless experimenting. Further, just now there are several promoters offering alleged inventions in engraving methods to capital earned in other lines. A query to this department regarding a new engraving process frequently saves both inventor and capitalist time and money.

Brief Replies to a Few Queries.

W. H. Harris, Salem, New Jersey, will find that ready-coated gelatin dry plates, known as contrast plates, can be used to make zinc etchings as well as collodion wet plates.

Claude D. Scribner, Oklahoma City, should use a negative varnish purchased from a photographic supply house. This will preserve negatives or positives from injury when filed away.

Fred P. Metzer, Lancaster, Pennsylvania: For affixing frisket paper to drawings for air-brush work use good quality rubber cement, dissolved, so as not to be too fluid, in benzin, and you will find it will not stain the drawing-paper, provided the latter is of good quality.

"Manufacturing Jewelers," Memphis, Tennessee, can have their jewelry reproduced by printing even better in this country than in Europe if they but apply to high-grade engravers and printers to do the work.

"Litho Artist," Baltimore: There are several electric stippling pens in the market which are great time-savers over hand stippling. There is also a pneumatic stippler which is used at the end of a rubber tube and with the same air pressure used in the air brush.

James J. Bell, Toronto, Canada: "Grey process" is the term used when line drawings are greyed by laying the film of a half-tone screen over the line negative before printing on the metal. It is what they call "half-line" in England.



One of a Series of Six Illustrations Used on Calendar of George Pulman & Sons, Ltd., The Cranford Press, London and Wealdstone, England.

THE lottery of honest labor, drawn by time, is the only one whose prizes are worth taking up and carrying home. — *Theodore Parker.*

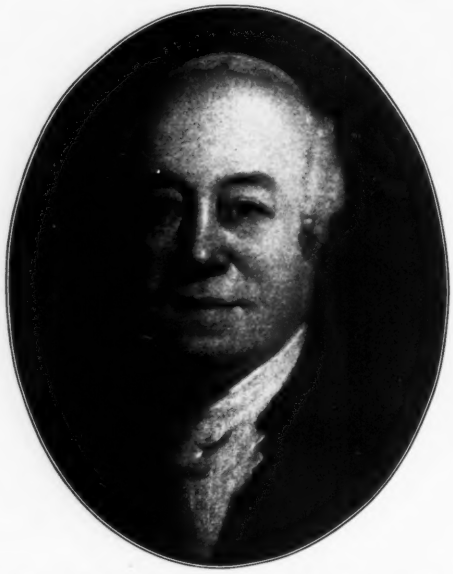
Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

XXVI.— GREAT BRITAIN — *First Article — Continued.*

BY HENRY LEWIS BULLEN.

BRITISH book printing is distinguished by correct appreciation of margins and the proportions of pages, good workmanship, dignified use of types, with sparse and judicious use of decorative embellishments. Many of the lower-priced British books, issued in Library editions, are models of good typography, and constitute the most conspicuous proof of the falsity of a prevailing belief that good printing must necessarily be expensive. The true art of the printer should shine forth on the least expensive sorts of printing. If a printer has the knowledge and appreciation of the principles which underlie typographic excellence or art, he can not divorce that knowledge from any work which he does merely because it is done on cheap paper with scant margins and no outlay for special embellishments. The real printer will, without adding anything to the cost, dignify the cheapest work with correct (though narrow) margins; suitable types, simply but well displayed; good proportion in the pages, and clean, clear presswork. I believe that both the prevailing trivial



Charles Whittingham I. (1767-1840), of London; Founder of the Chiswick Press, Still Among the First in Reputation in England.

appearance of cheap printing and the overdoing of expensive printing are due to the ignorant heresy that expensive paper, luxurious margins, decorations and a dash or more of color are essential to Art in typography. Any printer who is actuated by the latter belief is not well grounded in his knowledge of what is beautiful in typography, for the qualities of clarity, harmony and simplicity are applicable to all kinds and conditions of printing, as the beauty of the vase does not primarily depend upon the materials, but upon the shape and workmanship.

The printers of Great Britain are, however, laggards in the quality of their commercial and social printing; that is, all printing that is not book printing. Of many English books written about Art in printing, none condescend to discuss commercial printing. It would seem that before a man reaches the dignity of authorship, he must have acquired a disdain for commercial things, except books, which in his view may be dignified by carrying the messages of the authors. It seems that whenever a man in Great Britain develops artistic ability in decorative drawing or in the use of colors, he must refuse employment by printers who cater to "vulgar" manufacturing

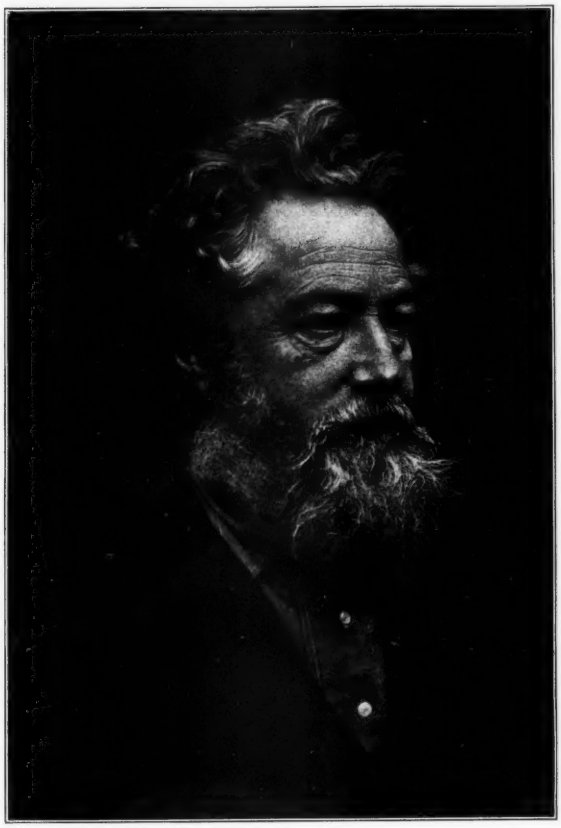


Charles Whittingham II. (1795-1876), of London; Heir of His Uncle, He Increased the Fame of the Chiswick Press and Re-introduced the Use of Old Style Roman Types in 1844.

and merchandising. The exceptions prove the rule. When Millais and Leighton condescended to paint a picture apiece for an eminent soapmaker, the novelty of the act, rather than the pictures themselves, constituted the advertising value of the outlay. Contemporary comment showed that what might be overlooked as an eccentricity of a great master would be unforgivable in a struggling artist. This attitude is based upon pure snobbishness. The men in Great Britain, or anywhere else, who affect to disdain the manufacturers and the merchants and their activities, are fostering the spirit which gives the idle and the warrior classes the power to involve nations in wars which the men who make nations truly great abominate. During the last century printing has become the mainstay of commerce. It keeps millions of wealth-producers in employment. It is now as essential to commerce as in former times it was necessary to those who worked for liberty and education. As the benefits derivable from printed communications have become known to manufacturers and merchants, there has developed a demand for quality which has enlisted the services of artists and masters of typography. Much of commercial printing used for sales purposes in France, the United States and Germany is highly artistic, but very little of such work in Great Britain rises above the commonplace, because the better artists in that country do not "condescend" to making their art useful. In recent years a few printers in Great Britain have done good commercial printing, but the most of the more ambitious efforts of the British printers are far below the average in the United States and Germany. A glaring and typically

British illustration of the backwardness of knowledge of the use of color, type and decorations in commercial printing is an ambitious brochure, in colors, issued in 1913, advertising the printing facilities of Taylor, Garnett, Evans & Co., Ltd., of Manchester, a press which specializes in illustrated catalogue work. It was highly praised in England, but such a typographic amorphism would be unthinkable in any other country. Another illustration of British non-comprehension of the elements of good typography is found in the inferiority of English illustrated periodicals with large circulation. Two or three such periodicals with small circulation are excellently printed.

British color printing, except that done with the Baxter process, has at all times been mediocre in quality, whether letterpress or lithographic. The Baxter process came into use in 1829 before chromolithographing was perfected, and disappeared in the sixties. Baxter prints are now sought by collectors, and have almost every merit except economy in the making. They were printed on ordinary lever hand presses, principally from wood blocks, in a manner similar in some respects to Japanese color-block printing, but with oil colors. This interesting development is thoroughly treated in "George Baxter, Colour Printer: his Life and Work," by C. T. Courtney Lewis, London, 1908, 12mo, pp. 276, illustrated. A somewhat similar color process from wood blocks was introduced about 1820 by William Savage, printer, of London. It is described with many elaborate illustrations in color in "Practical Hints on Decorative Printing with Illustrations engraved on Wood and printed in Colours at the Type Press," by William Savage, London, 1822, 4to, 1¼ inches thick. This interesting volume is now rarely to be had in a complete state. It is an ambitious attempt by a leading printer of England to produce a master work. Although some of the color prints are surprisingly good, the whole work exemplifies the limitations of the knowledge of the English typographer at that period. Printers in England have a weakness for striving to produce decorative color printing with a combination of letterpress with lithography. The results are invariably distressing. Another unforgivable weakness of the British printer is his predilection to the use of purple and gold effects. To many the use of these colors seems to represent *ne plus ultra*. I believe that it would be impossible to find a fine piece of commercial letterpress printing of any sort that was done in Great Britain prior to 1890. By fine printing, I mean work that will be approved by persons of good taste ten years after its production. Since 1890 there has been great improvement, largely imitative of German and American work, and to be credited to the good influence of one or two effective English printing-trade periodicals. What the British "commercial" printers need most is frank and friendly criticism.



William Morris (1834-1896), of London; the Greatest Printer of Modern Times; He Made Things Beautiful for Humble Uses.

But inefficient as Great Britain may be in commercial printing, it was reserved for an Englishman to become the greatest printer and the greatest teacher of art in typography of modern times. William Morris, a scholar, poet and artist, turned his abilities and genius to making things beautiful — rugs, curtains, wall-paper, household furniture, etc. When he had become famous as an art craftsman, he turned to printing, and after much study of early typographic masters, established the Kelmscott Press in Hammersmith, near London, in 1889. He was assisted by Emery Walker, an experienced printer, without whom the enterprise would probably have not been so immediately successful, if at all, but the initiative and vision were from Morris, who designed special types and decorative pieces and initials, and gave his personal attention to every detail, in the spirit of the true craftsman who glories in the work of his hands. The Kelmscott Press continued until Morris' death in 1896, issuing fifty-one books and seven pieces of "commercial" printing, each being as unmistakably a work of decorative art as anything done by Whistler or Gaudens. These issues were soon in demand by dilletante, and they gradually came to the attention of printers and typefounders. Before the glorious artisan had passed on to the state in which he became, to use his own words, "though men call me dead, a part and parcel of the living wisdom of all things," his printing began to influence the "commercial" printers of America. As Carlyle and Spencer received their first recognition in America, so Morris the Printer had his first disciples — an army of them — in America. Nothing illustrated the backwardness of "commercial" printers in Great Britain so well as their utter inappreciation of Morris' printing. What benefits they have derived from his leadership came to them via America. Within ten years American "commercial" printers, under the influence of Morris' printing, had made obsolete hundreds of the "ornamental" type-faces which had been our chief pride. Now, by comparison, how tawdry and unusable they became. There was, in fine, an astonishingly quick reformation. Whatever merit there now is in commercial printing is traceable to this great Englishman,

although the majority of those so influenced may be in ignorance of his existence.

To be able to associate for a while with any of Morris' books is an educational experience to any one who has conceived in some appreciative degree the possibilities of printing as an art. Following Morris, several so-called private printing presses were established in England and America. There was a decided effort toward fine printing. It is not too much to say that all kinds of printing, book and commercial, were improved through these attempts to emulate the Kelmscott Press. In England there were, among others, the Vale Press, the Essex House Press, the Eragny Press, the Hacon & Ricketts Press, the Ashendene Press, the Riccardi Press, the Doves Press, all of which printed with special types, but none of them equaled the work of Morris. In America there were also many emulators. Among them we have the Roycroft Press, in East Aurora, whose printing ideal is to "do a stunt," a sort of achievement hateful to Morris. I think it is characteristic of America to have the worst and best of everything — the best and worst hotels, for example — so, if we have the worst, we also have the best of the printers inspired by Morris' work. D. B. Updike of the Merrymount Press, Bruce Rogers of the Riverside Press, and Frederic W. Goudy and Bertha Goudy of the Village Press are followers but in no sense imitators of Morris. They are masters of the typographic art; but I believe that if Morris had not glorified printing in England, they would not have glorified printing in America.

The foregoing is largely a résumé of the contents of the books which are listed below, with explanatory comment: an interesting group, all of which should be in a printer's library; none of them very expensive; containing the experiences of printers successful in winning fame, some of them founding great printing-houses, all finding pleasure as well as profit in their studies. No painter, sculptor, orator, architect or soldier ever found more that was stimulating and intellectually satisfactory in their work than these printers found in the practice of the "Art and Mystery of Printing." That is a happy expression: "Mystery," provocative of smiles, until one finds that there is a mystery in printing that is unveiled only to the initiate. The men of this group were within the veil:

Foulis (Robert and Andrew) and the Glasgow Press, with some account of the Glasgow Academy of Fine Arts, by David Murray. Glasgow, 1913, 4to, illus., pp. 144. Commencing life as barber, Robert Fouils attended classes in the University in his spare time, became a bookseller, then a printer — the first to do fine printing in Great Britain — founded the Glasgow Academy of Fine Arts.

Baskerville (John), a Memoir by Ralph Straus and Robert K. Dent. Cambridge, printed at the University Press for Chatto and Windus, London, 1907, 4to, illus., pp. 114, with 14 plates, specimens of types, etc.; a good example of English book printing.

Baskerville (John), Typefounder and Printer, 1706-1775, by Josiah Henry Benton. Boston, privately printed by the Merrymount Press, 1914, portrait, 8vo, pp. 78; a good example of American book printing.

Caslon (William) and Baskerville (John) and Wilson (Alexander) and Fry (Edmund). See Chapters XI, XII, XIII, and XV in "A History of the Old English Letter Foundries, with notes historical and biographical on the Rise and Progress of English Typography," by Talbot Baines Reed. London, 1887, 4to, illus., pp. 379. The authoritative history of typefounding in Great Britain.

Bewick (Thomas), a Memoir written by himself, embellished by numerous wood engravings designed and engraved by the author. Newcastle-on-Tyne, 1862, 8vo, pp. 344. An intimate, entertaining narrative by the "Reviver of the Art of Wood Engraving."

(Oxford University Press.) A brief account of the University Press at Oxford, with illustrations, together with a Chart of Oxford Printing, by Falconer Madan. Oxford, printed at the Clarendon Press, 1908, 8vo, pp. 40, 25 plates. Inexpensive and interesting.

(Oxford University Press.) Notes on a Century of Typography at the University Press, Oxford, 1693-1794, by Horace Hart, Printer to the University and Controller of the University Press. Oxford, 1900, 4to, pp. 172. Relates chiefly to the type-faces made and used by this press in its first century and still in use.

Charles Whittinghams (The), Printers, by Arthur Warren. New York, the Grolier Club of New York, 1896, 8vo, illus., pp. 344. A fine example of Mr. De Vinne's work, with many specimens; very interesting story of the celebrated Chiswick Press.

Ballantyne Press (The) and its Founders, 1796-1908. Edinburgh, Ballantyne, Hanson & Co., 1909, 8vo, illus., pp. 192. Interesting history of a historic printing-house of which Sir Walter Scott was an original partner.

(McCreery, John.) The Press, a Poem published as a specimen of typography by John McCreery. Liverpool, 1803, 4to, illus., pp. 50. The printer was also the author of this well-known poem. The typography is good, patterned after Bulmer's, who as a special favor permitted McCreery to use types designed specially for the Shakspeare Press. The preface and poem eulogize the great printers. Very desirable addition to a printer's library.

(Morris, William.) The Life of William Morris, by J. W. MacKail. London, 1899, 8vo, 2 vols., illus., pp. 375, 364. Printed by the Chiswick Press. The story of the many-sided Morris is full of interest to all who can differentiate between spurious (though popular) greatness and the reality.

(Morris, William.) The Books of William Morris Described with some Account of his doings in Literature and in the Allied Crafts, by H. Buston Forman. Chicago, 1897, 8vo, illus., pp. 224. Printed in England; contains bibliography of the works printed at Kelmscott Press; relates mainly to Morris' authorship.

(Morris, William.) The Influence of William Morris and the Kelmscott Press, by Margaret Bingham Stillwell. Providence, 1912, 16mo, pp. 16. A discriminative essay in pamphlet form.

(Morris, William.) Printing, an essay by William Morris and Emery Walker. Park Ridge, Ill., the Village Press (Fred W. and Bertha Goudy), 1903, sm. 4to, pp. 16. Set in Goudy's Village types; here is the true gospel of good printing.

(Morris, William.) Note by William Morris on his Aim in Founding the Kelmscott Press, and a Short History and Description of the Kelmscott Press. Hammersmith, the Kelmscott Press, 1898, sold by the trustees of the late William Morris, sm. 4to, pp. 70. This was the last book issued from the Kelmscott Press, which ceased by the will of Morris, who bequeathed his punches and matrices to the British Museum. It contains a descriptive list of all Kelmscott Press imprints, with specimens of the three Morris type-faces; a book to be treasured by every lover of fine printing. Hear Morris: "I began printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye or trouble the intellect of the reader by eccentricity of form in the letters. . . . It was only natural that I, a decorator by profession, should attempt to ornament my books suitably; about this matter, I will only say that I have always tried to keep in mind the necessity for making my decoration a part of the page of type." Here also Morris gives his views on types, paper, inks, spacing, etc.

(Morris, William.) Art and its Producers and the Arts and Crafts of Today: two addresses delivered before the National Association for the Advancement of Art, by William Morris. London, printed at the Chiswick Press with the Golden Type designed by William Morris for the Kelmscott Press, 1901, 8vo, pp. 47. Here we have the true gospel of art applied to every-day uses — art descending from museum walls and locked showcases to live with us in our homes, humble or luxurious; very illuminative and inspiring.

Revival of Printing, a bibliographical catalogue of works issued by the chief modern English presses, with an introduction by Robert Steele. London, 1912. Printed by the Chiswick Press with the types of the Riccardi Press, and containing specimens of the types employed by other presses; very useful to the student of fine printing.

(Ashbee, C. R., the Essex House Press.) An Endeavour towards the Teachings of John Ruskin and William Morris, by C. R. Ashbee, the Essex House Press. London, 8vo, pp. 52. This is printed in the Endeavour Types designed by Ashbee, which with its larger size, the Prayer Types, are probably the least satisfactory from every point of view that have ever been made. Morris worked toward beauty and dignity, while most of those who started private presses seemed to feel the need of being "original." In type-designing it is now impossible to combine "originality" in a strict sense with anything that is not ugly or eccentric. Most of these private presses have run their little spans of life, and their short lives seem to prove the wisdom of Morris' aim, not to "trouble the intellect of the reader by eccentricity of form in the letters."

The next article will relate to the history of printing in Great Britain as an Influence.

MIND is the great lever of all things; human thought is the process by which human ends are answered.— *Daniel Webster.*

The Printer and His Business

No. 3—By Louis H. Grieve

The writer of this series of articles is a printing-office manager, who has been, and is, successful in that department of the printing trade. In giving him an opportunity to express his experiences and views we believe we are laying the groundwork of a very profitable discussion in which we trust our readers in every department of the business will take a personal interest and participate by expressing their own views and experiences, either in corroboration of the writer's experiences and views, or modifying them or contradicting them outright. Here is an opportunity that should be developed, remembering at the same time that brevity is desirable in order that as many expressions of opinion as possible may be given in each issue.—Editor.

THE nearer the printer gets to actual manufacturing and merchandising, the more stable his business. Having something to sell and a knowledge of the rules that govern — and the exceptions — is what will get him there. How many printers have something to sell? Count them yourself and you will find that all have something to sell or that they specialize in some line of work that has a direct or special value to a certain or general class of stable business.

Printers' Ideas of Sales Vague.

Now, the average printer's idea of sales is a sort of order-taking system of securing business on a purely competitive basis, being unable to offer his customer any other inducement except price and an average quality of output.

Surely, the printing business on this basis is a "big gamble," as one large prominent "job printer" has stated.

If the printer would only do a little investigating and study business conditions and requirements of general business of all classes, he would realize and see the necessity of organized sales.

Printing, alone, is only half a business, especially in these present times, and if he expects to manufacture a class of goods or a commodity that is a necessity to stable business concerns, he must add a wider scope or more departments to his business. In other words, he must create something that can be sold, something that will help the general business-getting or sales of his customers.

The printer may not be a designer, an artist, advertisement writer or advertising man, but he can hire them, and he can graduate from craftsman printer to business builder and organizer.

Andrew Carnegie was not a steelmaker, but he was a great organizer and surrounded himself with able lieutenants, creating a wonderful manufacturing and sales organization — and considerable more.

Printer Prejudiced to His Own Disadvantage.

In discussing with the printer the conditions bearing upon the welfare of his business or sales, we find he is prejudiced to his own disadvantage; that is, instead of attempting to solve the problems that every business man is called upon to solve, he offers excuses and makes very little effort in this respect.

And a proof of this condition is the fact that there exists the large number of so-called "trade printers," which is a disgrace to the printer as a business man.

The initial work of a sales department is to see and make the most of conditions that make sales possible and turn existing demands of concerns requiring and using its product to advantage and profit.

First — The printer must determine that a demand exists for printing and its extent.

Second — Study the requirements of his customers and their business, and how to create and supply them.

Third — Post and acquaint himself regarding his competitors' methods and product — and improve upon same.

Fourth — An article of real merit can always be sold through the medium of real salesmanship, and there are thousands of methods for selling any product.

Fifth — Always remember he is a business man and not a craftsman, and that no stability of sales can be secured or organized without intelligent, continued effort and some expense.

Sixth — The control of sales must always be through and by the organization. This can only be accomplished, as we have mentioned before, by a high degree of efficiency, service and quality of product.

"Do some one thing better than any one else — and let those people that require that thing know about it," and the balance of competition is in your favor.

Methods of Sales Are Legion.

The ways, means and methods of sales are legion, but it seems impossible for the printer to apply any method of sales to his business except the everlasting "solicitor."

A "solicitor" is not a salesman, he is an "order-taker," which has nothing to do with sales or salesmanship.

A commodity of real merit is of greater benefit and profit to the business of the buyer than the seller. Salesmanship is the profession of convincing the buyer of this fact.

Friendship in business, that the average printer believes he has to contend against and which he considers a certain form of competition, is simply a grade of salesmanship made possible by the efficiency, service and quality of the commodity that he sells and its value to the buyer.

How long do you think business friendship would last between the buyer and the salesman if his goods were of little or no value to the buyer?

The selling strength of the salesman, based on friendship, comes to naught if there is little value in his goods

to the buyer, and the buyer can not afford to jeopardize his business or his position for the sake of friendship.

And again it is up to the printer as a business man — he must have something to sell.

The selling of goods through the medium of graft is not to be considered. It is, in the end, or before the end, always disastrous to both seller and buyer.

Office of Salesman to Sell Goods.

The office of the salesman is to sell goods or whatever he offers that requires selling ability, not the soliciting of orders.

He must have a technical knowledge of his goods, and a complete and thorough understanding of the uses to which they can be applied.

The progressive business man is always anxious and on the alert to learn and know of articles, etc., that will in any way help his business.

The true salesman should know as much about his customer's business, or more, than the customer himself, along the lines that his product covers, that he may be able to convince him.

What is the method of the average order-taker or solicitor that we meet every day? Let us digress to the extent of citing an instance that illustrates the methods of the solicitor:

He calls, hands you his card, and you see that he represents So-and-So; asks if you need a list of articles that he names over, with a line of conversation added. You advise him you are not in the market to-day. He offers you a cigar, bids you good-day, and walks out.

Now, this man is not selling goods, he is asking you to buy his goods as a favor. Neither he nor his goods appeal to a busy printer in any great measure.

Contrast a real salesman: He walks into your office and hands you his card much in the same manner as the "order-taker," which you read as before. He does not ask you for an order, but pushes over the counter an article and explains to you that your business demands same and tells you why; and you, knowing the needs of your business, and he knowing his business and your business as well, has a mighty good chance of convincing you.

Favors Persistency of Attack.

Persistency of attack by a salesman, who has the conviction of the competitive strength of his goods and knows he can give his customers the positive assurance of unchanging quality and perfect service, is a feature of salesmanship that is found to land orders.

It is not the lowest price that will always secure the order, but a consistent combination of quality, service and price.

The buyer of a large, reputable concern must consider more than mere price. He has a reputation to maintain for his firm which is often more of an issue than he cares to admit, and we repeat, the one thing that will promote the success of your business more than anything else, is the degree of value of your commodity to your customer's business, and is yours and your customer's competitive strength. For this reason price is not always to be considered a competitive feature.

The salesman should always make every effort to establish in the mind of his customer a feeling of confidence in him as a salesman. He should be able to answer promptly all questions that the customer may ask regarding the article he is selling.

Prove to him definitely without exaggeration just how and why it will help to sell his product. *Your customer wants to be assured of this more than anything else.*

Goods well presented or displayed are half sold.

Salesman Should Never Substitute.

A salesman should never substitute. The truth is always better than inferior goods or false representations. If a substitution is necessary, always give a better article at the same price, for it is cheaper in the end, and, further, you can never tell but what the customer will be so well pleased with a better grade that he will order it in the future and gladly pay the extra cost.

The hardest thing for a salesman to do is to "explain" to a customer who has been the victim of a careless mistake, no matter who is responsible, or has had an inferior article "unloaded upon" him when the standard goods were not in stock, or those not available at the time of requested shipment.

Customers are hard enough to get, without taking chances in delivering inferior goods under any conditions.

A dissatisfied customer is your competitor's opportunity and makes a condition that tends to break down sales efficiency.

Why do firms employ advertising men and experts to prepare and create printed matter to further the sale of their product and the advancement of their business?

Because they have something to sell that a class or the majority of the people require, and they must be told and made to know this, that they may buy.

If the printer would use the same methods and tactics as other business concerns to boost the sale of his product, he would have less to complain about and more business or "orders."

Printer Wants to Know How to Get "Orders."

What the printer desires to know more than anything else is how to get "orders," and his greatest barrier to this knowledge is the fact that he is a "printer all the time" and very little of a business man at any time.

The answer is ever before him, definitely evident and manifested by the successful methods of other lines of business.

First — Manufacturing efficiency through the medium of definite cost-determining and plant organization.

Second — Sales organization and development.

Third — Greater mutual strength of affiliation and alliances of allied trades.

Fourth — Price standardization and concentration of purchasing power.

And it is to the lack of these last two features, in the printing trade generally, that can be traced the wasted energy of the whole printing industry.

The printer can only emancipate himself and his business through everlasting effort along these lines, which will establish success for him and create a new standard for "the art preservative of all arts."

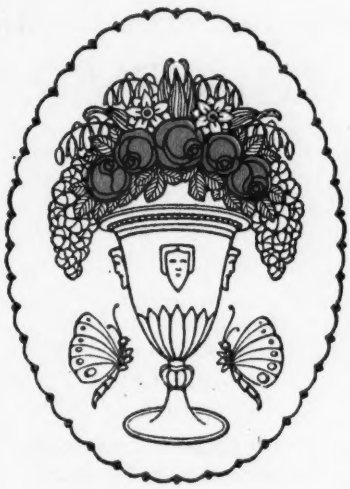
Get out of the rut, for just so long as the printer sticks to the printing business as a jobbing business, just so long will he be a "job printer."

LACKED MODERN CONVENIENCES.

The Teacher — Now, children, listen to this: Thomas Campbell, the famous poet, once walked six miles to a printing-office to have a comma in one of his poems changed to a semicolon. Why did he take all that trouble?

Bright Boy — 'Cause he didn't have no tellyphone.— *Selected.*

Menus



LUNCHEON

GIVEN BY

VICTORIA CLUB

VICTORIA, B. C.

THURSDAY, DECEMBER 12, 1914



MENU

Grapefruit
Maraschino Cherries
Celery Almonds Olives
Cream of Tomato

Punch

Broiled Bluefish, with Butter
Broiled Milk Fed Chicken

French Peas
Baked Potatoes
Fruit Salad on Lettuce Leaf

Champagne

Chocolate and Vanilla Ice Cream
Assorted Fancy Cakes
Coffee



BANQUET

GIVEN BY MEMBERS
OF THE

Ben Franklin Club

MENU

Chicken Salad
Potato Salad
Crab Salad

Cold Roast Turkey, *with Jelly*
Cold Roast Chicken
Cold Roast Spring Lamb
Cold Roast Veal

Assorted Fruit
Assorted Cake
Imported Swiss Cheese
Wine
Cigars

MENU



SATURDAY
JANUARY 21

MORTON'S OYSTER HOUSE

DINNER

- BLUE POINTS
- GREEN SEA TURTLE
- BROILED LOBSTER
- ROAST TURKEY
- LETTUCE SALAD
- ICE CREAM
- BRIE CRACKERS
- CAFE NOIR

BANQUET

OF THE

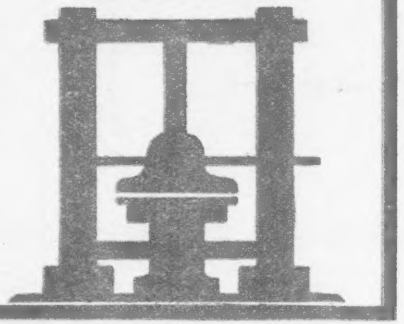
PRESSMEN'S CLUB

TOKYO

■

TUESDAY, MAY 17

KAISERHOFF HOTEL



MENU

■

OLYMPIA OYSTER COCKTAIL
CREME PORTUGAISE
FILET OF BEEF ROTI
HARICOTS VERTS
POMMES FONDANTES
SALADE PANACHÉ
MERINGUE GLACE
CAKES CAFE

■

M. KRAMER
Speaker

ODD, INTERESTING SHAPES ARE OFTEN RESPONSIBLE TO A GREAT EXTENT FOR ATTRACTIVENESS IN MENU DESIGNS



MENU

Oyster Cocktail
Creme Portugaise
Filet of Beef Roti
Haricots Verts
Pommes Fondantes
Salade Panaché
Meringue Glace
Assorted Cakes

Havana Cigars

Banquet

GIVEN BY
THE

CLARION MUSICAL SOCIETY

IN HONOR
OF

JEAN STAUTER
Prima Donna

COSMOPOLITAN OPERA COMPANY



HANDEL HALL
DECEMBER 25, 1915
8 P. M.



The Menu

GRAPEFRUIT

CELERY OLIVES

OYSTER PATTIES, A LA REINE

Imperial Punch

FILLET OF BEEF, MUSHROOM SAUCE

PARISIAN POTATOES FRENCH BEANS

WALDORF SALAD

VANILLA ICE-CREAM ASSORTED CAKE

SWISS CHEESE AND CRACKERS

COFFEE

APOLLINARIS WATER

HAVANA JUDGE AND DUKE OF MAYA CIGARS

Donated by Andy Dehner Cigar Co.


MENU
BLUE POINTS
GREEN SEA TURTLE
BROILED LOBSTER
ROAST TURKEY
LETTUCE SALAD
ICE CREAM
BRIE CRACKERS
CAFE NOIR

JOB COMPOSITION

BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

MARGINS.

To be pleasing, a book or magazine page depends on other things than an attractive type-face and reasonably correct composition. The most beautiful type-face imaginable, composed in a faultless manner as regards uniform spacing and tone, falls short of the requirements for a pleasing page if margins are inadequate or otherwise not in proportion to the type-matter.

On a simple page of straight text-matter, without border, a safe plan to follow in allowing margins, the unprinted part of the page, is to make them at least equivalent to the space occupied by the type. If a variation either way is made from the rule, it should be in favor of the margins, reducing the size of the type-page rather than increasing it — but only to a reasonable extent. Margins can be too large as well as too small. When the unprinted portion of the paper-page is so great the type-page is almost "lost," so to speak, it is time to call a halt. Those compositors who feel uncertain as to their ability to distinguish the limit-line where increasing the unprinted space causes the page to give a displeasing effect should adhere closely to the rule which specifies that the marginal spaces shall equal in area the area of the type-pages. Rules in this regard are made more especially for the purpose of developing one's taste so he can have a basis for his individual thought

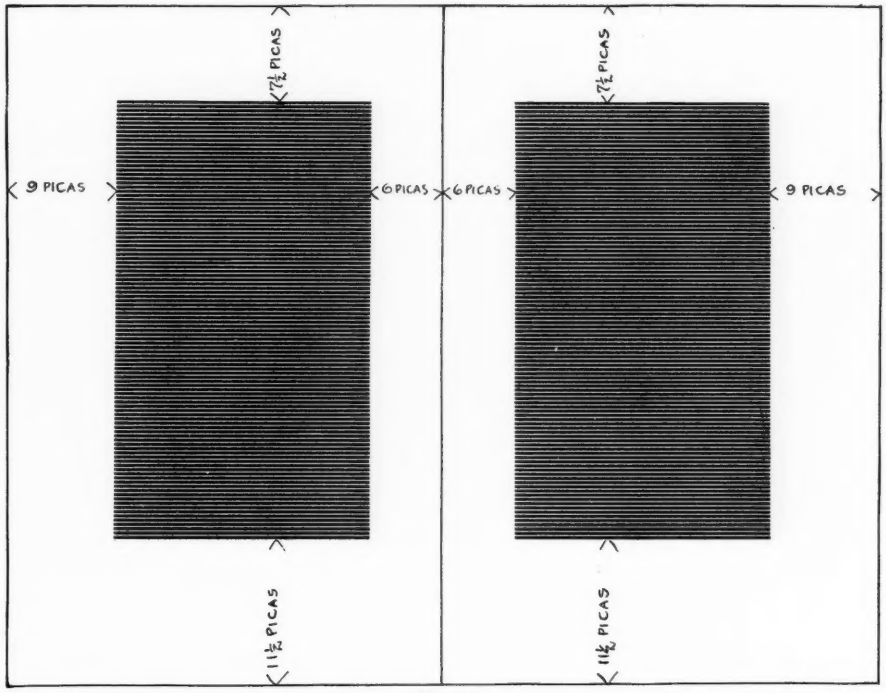
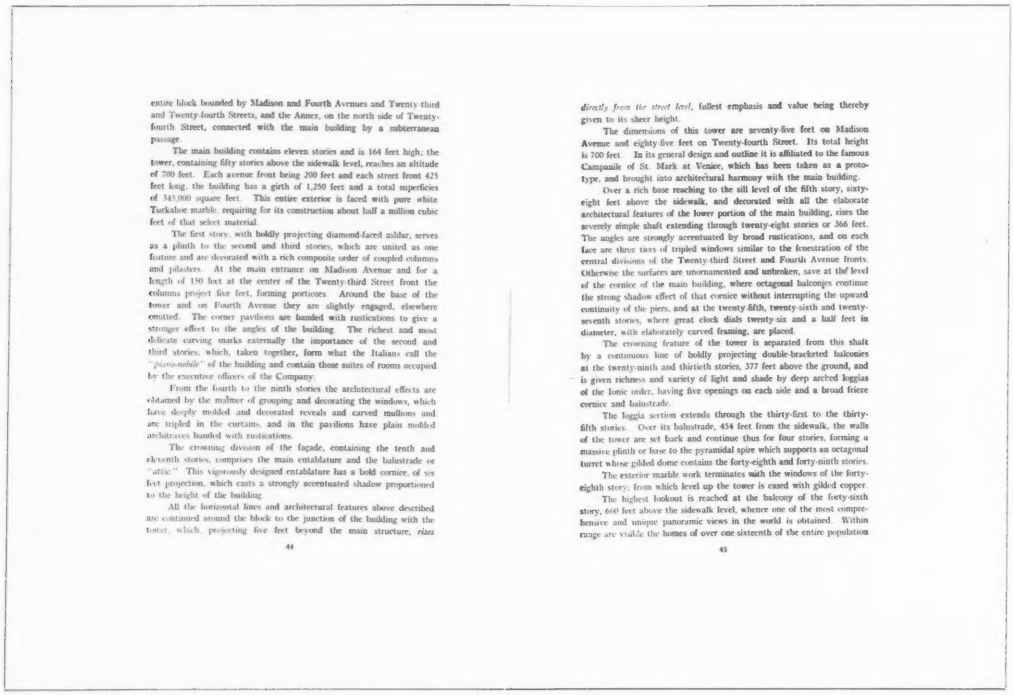


FIG. 1.
Diagram illustrating the principle of progressive margins, the variation being on the basis of two to three.

rather than as arbitrary directions. It is only too true that the very things we often admire in printed designs are subtle violations of well-grounded rules or principles, which make for distinctive effects. But it is only those who are blessed with that desirable perspicacity for knowing "just how far to go" who can afford to depart from rules which guarantee certain results.

The question then arises, and it is a question which sorely puzzles an accomplished printer: How



entire block bounded by Madison and Fourth Avenues and Twenty-third and Twenty-fourth Streets, and the Annex, on the north side of Twenty-fourth Street, connected with the main building by a subterranean passage.

The main building contains eleven stories and is 164 feet high; the tower, containing fifty stories above the sidewalk level, reaches an altitude of 700 feet. Each avenue front being 200 feet and each street front 425 feet long, the building has a girth of 1,250 feet and a total superficies of 345,000 square feet. This entire exterior is faced with pure white Tuckahoe marble, requiring for its construction about half a million cubic feet of that select material.

The first story, with boldly projecting diamond-faced ashlar, serves as a plinth to the second and third stories, which are united as one feature and are decorated with a rich composite order of coupled columns and pilasters. At the main entrance on Madison Avenue and for a length of 150 feet at the center of the Twenty-third Street front the columns project five feet, forming porticoes. Around the base of the tower and on Fourth Avenue they are slightly engaged, elsewhere omitted. The corner pavilions are banded with rustications to give a stronger effect to the angles of the building. The richest and most delicate carving marks externally the importance of the second and third stories, which, taken together, form what the Italians call the "*piano-nobile*" of the building and contain those suites of rooms occupied by the executive officers of the Company.

From the fourth to the ninth stories the architectural effects are obtained by the manner of grouping and decorating the windows, which have deeply molded and decorated reveals and carved mullions and are tripled in the curtains, and in the pavilions have plain molded architraves banded with rustications.

The crowning division of the façade, containing the tenth and eleventh stories, comprises the main entablature and the balustrade or "attic." This vigorously designed entablature has a bold cornice, of six feet projection, which casts a strongly accentuated shadow proportioned to the height of the building.

All the horizontal lines and architectural features above described are continued around the block to the junction of the building with the tower, which, projecting five feet beyond the main structure, *rises*

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directly from the street level, fullest emphasis and value being thereby given to its sheer height.

The dimensions of this tower are seventy-five feet on Madison Avenue and eighty-five feet on Twenty-fourth Street. Its total height is 700 feet. In its general design and outline it is affiliated to the famous Campanile of St. Mark at Venice, which has been taken as a prototype, and brought into architectural harmony with the main building.

Over a rich base reaching to the sill level of the fifth story, sixty-eight feet above the sidewalk, and decorated with all the elaborate architectural features of the lower portion of the main building, rises the severely simple shaft extending through twenty-eight stories or 366 feet. The angles are strongly accentuated by broad rustications, and on each face are three tiers of tripled windows similar to the fenestration of the central divisions of the Twenty-third Street and Fourth Avenue fronts. Otherwise the surfaces are unornamented and unbroken, save at the level of the cornice of the main building, where octagonal balconies continue the strong shadow effect of that cornice without interrupting the upward continuity of the piers, and at the twenty-fifth, twenty-sixth and twenty-seventh stories, where great clock dials twenty-six and a half feet in diameter, with elaborately carved framing, are placed.

The crowning feature of the tower is separated from this shaft by a continuous line of boldly projecting double-bracketed balconies at the twenty-ninth and thirtieth stories, 377 feet above the ground, and is given richness and variety of light and shade by deep arched loggias of the Ionic order, having five openings on each side and a broad frieze cornice and balustrade.

The loggia section extends through the thirty-first to the thirty-fifth stories. Over its balustrade, 454 feet from the sidewalk, the walls of the tower are set back and continue thus for four stories, forming a massive plinth or base to the pyramidal spire which supports an octagonal turret whose gilded dome contains the forty-eighth and forty-ninth stories.

The exterior marble work terminates with the windows of the forty-eighth story, from which level up the tower is cased with gilded copper.

The highest lookout is reached at the balcony of the forty-sixth story, 660 feet above the sidewalk level, whence one of the most comprehensive and unique panoramic views in the world is obtained. Within range are visible the homes of over one sixteenth of the entire population

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FIG. 2.
Facing pages from a book, showing the advantage of a distribution of marginal space with a view to a pleasing variation.

shall these marginal spaces be apportioned? Shall the margins be equal; that is, shall the space from edge of type-space to edge of paper-page be the same on all four sides, or shall there be variation? Certainly the most satisfactory margins on the inside pages of a book are those which show a pleasing variation — good proportion.

Balance seems more secure when on facing pages the greatest margins are at the bottom, throwing the type-pages slightly toward the top of the paper-pages. The same holds true with regard to front or outside margins, and back or inside margins, and we find the most pleasing distribution of margins when the bottom, or foot, margin is greatest, the front next greatest, the top next and the back smallest. Fig. 1 is a diagram showing an allotment of margins along the line of good proportion from the printer's point of view, a variation of two to three, or practically three to five, the proportions lacking but one-fifteenth of being the same. As will be noticed, the outside margin is one and one-half times as wide as the inside margin, while the head and foot margins are practically in the same proportions. Fig. 2 shows facing pages printed from type, the distribution of margins being along the same lines, though not in the exact proportion.

This exhibit (Fig. 2) brings up still another point with regard to facing pages of books, folders, etc. Our readers will note that the two back margins are equal to one front margin, making the three perpendicular marginal spaces equal in width. It represents the rule which a number of book printers follow in their work, and by careful measurement the front margin and the margin between the printed page and the center of the book will be found to be not far from the proportions of two to three. Certainly, therefore, very little can be said against this method of apportioning side margins. Every reader of this department is well acquainted with the optical illusion by which a line of type placed in the exact center of a page from top to bottom appears to be below center. It is the eye which must be pleased in matters such as these, and that very thing, as mentioned earlier in this article, is one of the reasons for making the foot margin one and one-half times greater than the head margin. There is, however, no optical illusion apparent in margins at ends of horizontal lines, and for that reason the width of these three spaces in the perpendicular margins, which are seen simultaneously, can be equal.

So much for pages of plain type. We must next take up pages about the type-matter of which there

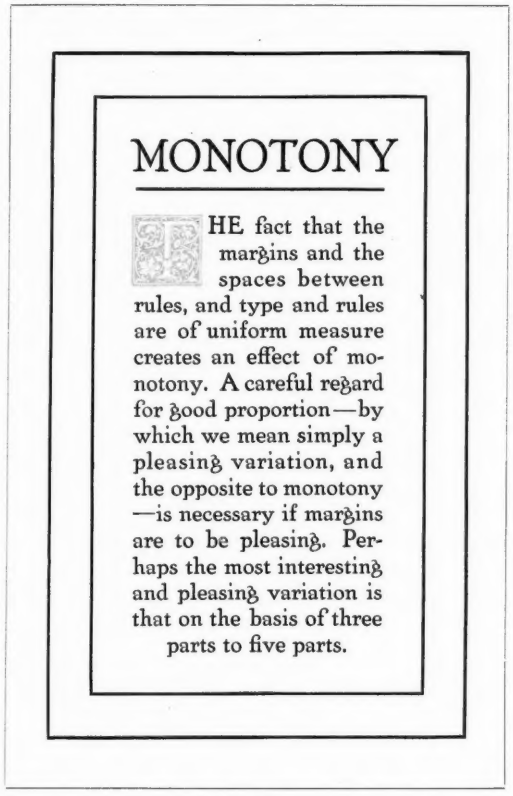


FIG. 3.
The rules here divide the space between edge of type and edge of paper into equal spaces, and an effect of monotony is given.

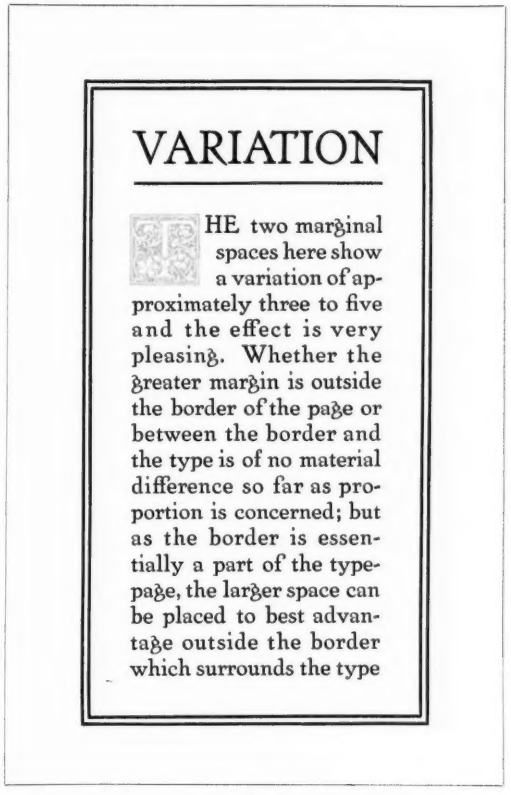


FIG. 4.
In this rearrangement of the border rules the space inside the rules represents two parts to a corresponding three outside.

is a border. Here we must take into consideration not only the space outside the border, but that between the border and the type as well. It is in this way we are enabled to show most clearly the advantage of variation as against monotony. In Fig. 3, the rules used for the border divide the space between the edge of the type-page and the edge of the paper, indicated by a hair-line rule, into three equal parts. In it the ill effect of monotony is readily apparent. Alongside (Fig. 4), a similar page is shown with the marginal spaces in good proportion, the space from border to edge of paper being approximately three parts to the two parts represented by the space from edge of type to border. While good proportion is as apparent when the greater space is between type and border, the fact that the border is essentially a part of the type-page makes it desirable to place the greater space outside the border. In such cases we have often seen adequate margins outside the border with perhaps not more than six or eight points space between the type and border. This is not satisfactory, for the variation is too great, and the border, instead of allowing the type-matter to stand out prominently, rather hampers it, causing an apparent loss of effectiveness.

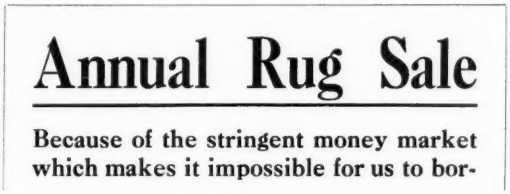


FIG. 5.
The space between the words of the large display line is greater than the space between the ends of that line and the edge of the paper, and the unity of the line is lost.

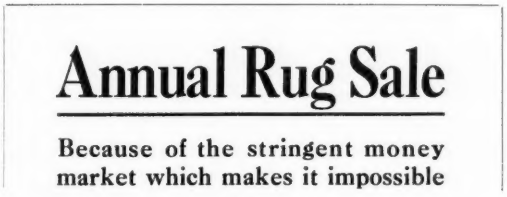


FIG. 6.
Here the spaces at the ends of the display line are greater than the space between words and the line is made more readable, unity being plainly manifest.

Margins should be greater than the space between any words on the page, or in the advertisement. One does not have to search far to see advertisements or circulars in which the space between words, especially of large display lines, is greater than the space

between the ends of those lines and the enclosing border, or the edge of the paper stock. The result in such cases is to break up the line, giving to it the appearance of separate items instead of one and the same thing. Fig. 5 is an illustration of the heading of such a circular, and Fig. 6, opposite, is a rearrangement of the same copy with a view to illustrating the point made above.

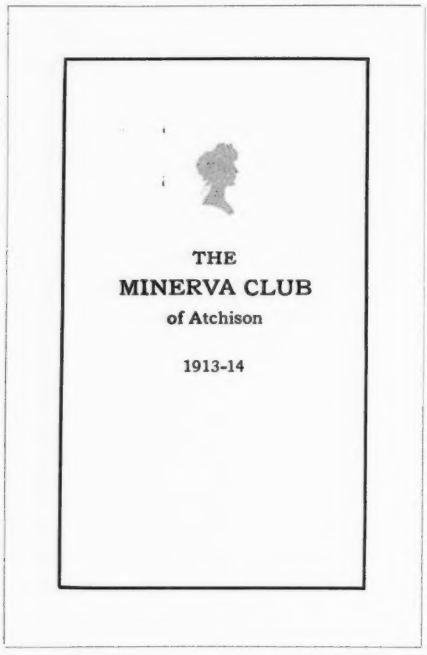


FIG. 7.
When the type-page is proportionately large, compared to the paper-page, it should be centered. If placed on a two-to-three basis, the margins at top and back here would be too narrow.

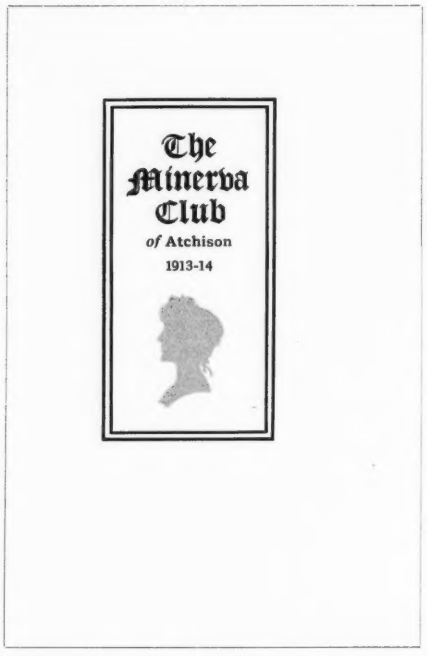


FIG. 8.
If the type-page is considerably smaller than the paper-page, the most pleasing placement is along the line of good proportion. The margins here show a variation of about two to three.

The discussion thus far has been with regard to book pages, the inside pages, or facing pages. What then, of single pages such as covers for booklets, which are always seen singly, and of circulars. Relative to booklet and brochure cover-pages, and folder title-pages, we will state that as a general rule we prefer to see such centered unless the type-page is considerably smaller than the paper-page, when the three-to-five rule of proportion should be invoked. We show herewith (Figs. 7 and 8) booklet-covers which illustrate our point. In the first the paper-page is not very much larger than the type-page and the design has been centered, whereas in the second the type group is very small compared to the paper-page and has been placed on the three-to-five basis of proportion. If not placed on this basis, the latter design would have to be centered horizontally but placed perpendicularly on the same ratio of proportion, for to center it both ways would make it appear low.

While not margins according to the strictest definition of the word, the space between type-matter and border, or rules, in paneled letter-heads, cards, etc., should be treated under the same head. This space should be the same if small in amount, and similar if extensive on all four sides. We have all seen small advertisements, the matter enclosed in the borders of which crowded the top and bottom, but which, owing to the short length of the lines, left large, gaping white spaces at the sides. Such invariably give an ill effect, and the highest efficiency from the standpoint of publicity can not be attained when type-lines are hampered by the enclosing rules at top and bottom. The type should be given breathing-room, but on all four sides.

The subject of margins is practically limitless in its various phases, but it has been our purpose merely to present only the salient features, leaving to our readers the application of the points brought out as best suits the work in hand.

UNCONSCIOUS HUMOR.

Some of the finest jokes extant come through the fact that the printer's finger slips. Here are some which, like all others, are funny a long, long, long time afterward — never at the time.

A Chicago paper reported that the propeller Alaska was leaving port with a cargo of 40,000 bushels of cats.

A Buffalo paper, in describing the scene when Roosevelt took the oath of office as President, said it was a spectacle never to be forgotten when Roosevelt, before the Chief Justice of the Supreme Court and a few witnesses, took his simple bath.— *Associated Advertising.*

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Borders About Cover-Designs.

While it can not be denied that there are times when a border around, or as a part of, a cover-design is not necessary, in the majority of cases it is, and for that reason "Put a border around your cover-designs" is practically an infallible rule. Certainly the use of a border when not strictly necessary is not productive of so displeasing and unsatisfactory results as is the omission of a border where the titular matter, or its arrangement, demands the use of one. When the cover-design is made up of but one, two, or three words, which can with propriety be set in large sizes of type, a border surrounding this type is not absolutely necessary and, we will state further, in some instances would cause a decided loss of effectiveness. On the other hand, the great majority of booklet, brochure, catalogue and folder cover designs which the compositor is called upon to set in type are made up of a number of words, the nature of which necessitates an arrangement in groups, in varying sizes of type, according to the demands of display. It is in such cases as these that the use of a border

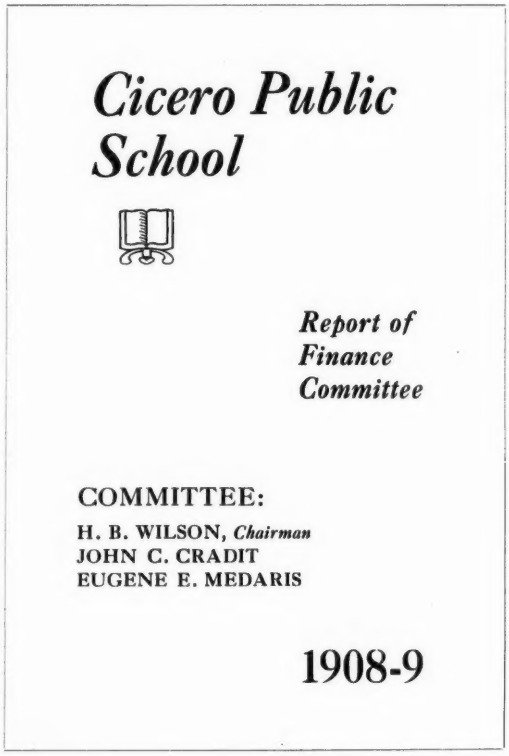


FIG. 1.
A border here would have helped materially in unifying the several groups of type-matter.

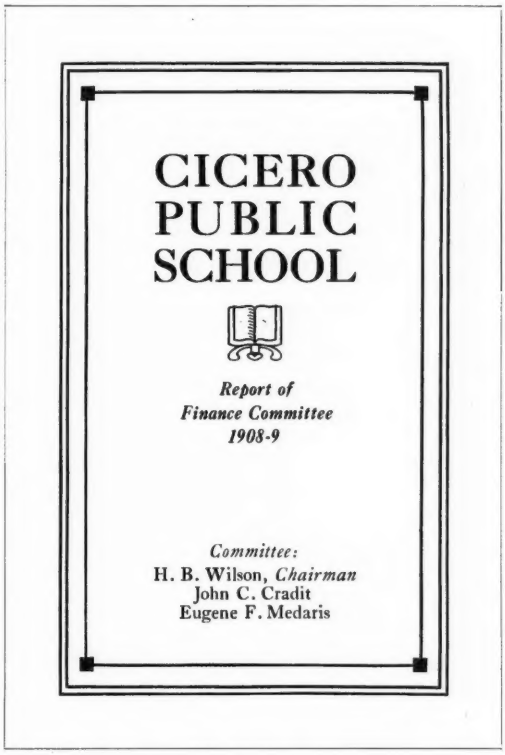
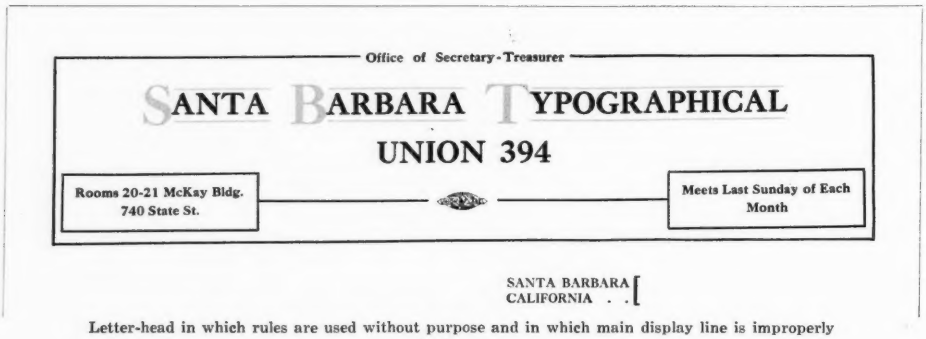
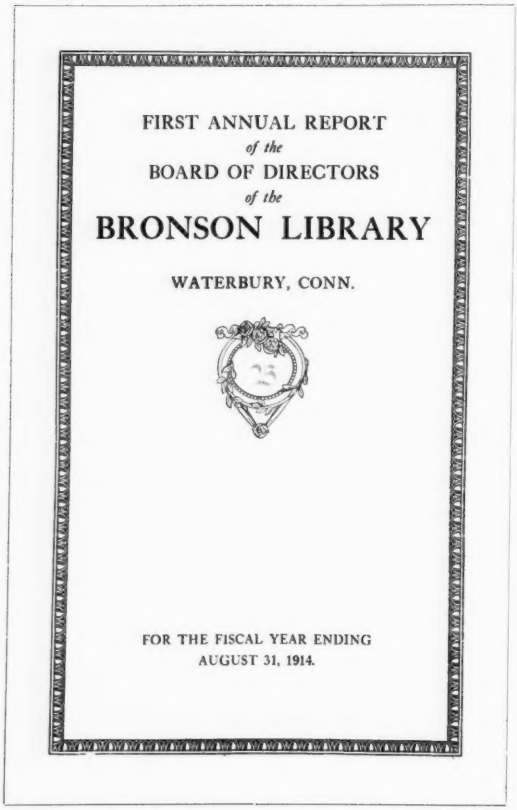


FIG. 2.
Illustrating not only the advantage of a symmetrical arrangement, but that of a border as well.

is necessary to hold the design together. It acts as a sort of frame to set apart, hold, give strength to and unify that which is contained within. As an illustration of this idea we call attention to Fig. 1, a booklet-cover design, around the type-matter of which no border has been used. Note the apparent lack of unity due to the scattered arrangement of the groups. In reality it appears as four distinct, unrelated groups rather than one cover-design. There is no character or interest in the design, and, in addition to being displeasing and disorderly, it gives the effect of weakness, which brings up still another point.



Letter-head in which rules are used without purpose and in which main display line is improperly broken up.



Attractive folder-cover design by Wm. F. Harvey, Waterbury, Connecticut.

We naturally use for cover-stock a paper which is stronger and more durable than that used for the inside pages, and very often it is of a dark color. The design printed on this stock should suggest the strength demanded in a cover and should have the strength to stand out satisfactorily on the dark stock frequently used. A border around the design will go far toward adding this strength and stability to the page.

As an illustration of the desirability of a border on a cover-page design, both for its value in adding color and strength and in holding the design together, we are showing Fig. 2, which is a resetting of the identical copy used for Fig. 1. A comparison of the two should make the truth of assertions here made readily apparent.

A comparison of these examples illustrates also the desirability of symmetrical arrangements—those designs in which all the type-lines are centered on a perpendicular axis. This is not to be considered as an argument that satisfactory results can not be attained by other means, for they can; but a keen sense of the requirements for good balance is necessary if one is to be successful with out-of-center arrangements. The practice of centering all lines in cover-designs is best because it is more certain of satisfactory results. This being the case, it is obviously a waste of energy to experiment with other forms merely for the sake of originality. The selection of borders, of course, would come under another head — that of harmony; but a general statement on the subject should not prove amiss. In framing a picture we do not select so attractive a frame that, on seeing it, one exclaims, "What a handsome frame!" forgetting all about the picture itself. In like manner, in selecting borders we should select those which strengthen and cause the type-matter to stand out, rather than borders so striking as to overshadow the text.

Perhaps one of the most successful designers of what might be termed pure typographic covers — covers made up of type or lettering and conventional design but without illustration — is F. W. Goudy, of New York city. We fail to recall one of his covers in the design of which a border was not a part. Furthermore, his work in this respect is characterized by the symmetric style attained by a careful centering of all lines.

Review of Specimens.

WILLIAM BAILEY, Center Hall, Pennsylvania.— You crowd the top of the sheet too closely with the type-matter of your letter-heads. For example, in your heading for the Penn Carbonating Works, one pica additional space between the six-point line at it. Our only suggestion for the improvement of your design is to do away with the long display line giving the firm's items of business. The main group should be pendant, if possible, the length of the lines tapering down from the main display lines, which should be near the top of that group.

Office of SECRETARY-TREASURER

SANTA BARBARA TYPOGRAPHICAL UNION

Rooms 20-21, McKay Bldg. 740 State St. — 394 — Meets Last Sunday of Each Month

SANTA BARBARA, CALIF.,

A rearrangement along more simple lines, where the type, unhampered by rule, gives a far more pleasing result.

the top and the main display line, throwing the type-group, with the exception of the six-point line, one pica lower, would have improved greatly the appearance of the heading. Do not use panels, as in the case of the Henney letter-head, when copy is insufficient to comfortably fill them, with margins uniform between type and border on all four sides. You show a very good understanding of the subject of display, giving the lines prominence in relation to their display value.

JOSEPH L. HILL, Port Colborne, Ontario.— Of the specimens sent us we like best the cover for the Lutheran Church Special Services, which is in a simple style you would do well to follow in all work. The border is not satisfactory for printing on cover-stock, however, the amount of ink necessary to cover filling up in some instances the very small white spots. Plain one-point rules would have been preferable. The letter-head for

ST. ANDREW'S SUPPER
GUILD HALL, MON., NOV. 30, 1914

CHILD, 25c

Interesting use of border in ticket arrangement by Joseph L. Hill, Port Colborne, Ontario.

Matthew Webster & Co. is overdone in the matter of ornamentation, and a simple arrangement without the decorative border units would have been preferable. We show herewith one of your ticket arrangements, which is quite pleasing, but the space at the ends of the lines in the upper panel should be equal to that above and below.

WALTER WALLICK, Cerro Gordo, Illinois.— Do not crowd letter-head copy so near to the top edge of the sheet as is the case in the heading for F. A. Bowdle, for the tendency in such cases is to give an overbalanced effect. A placement of this group eighteen points lower would make a vast improvement. Do not use decorative borders in combination with Engravers Bold, the design of the letter being adaptable to use with plain rule only, and with it the effect is not so pleasing as when the type only is used. The reason for this is that it is an imitation of engravers' lettering, and to get the best use of the letter the style of the engravers' work should be approximated as nearly as possible by the compositor.

J. HORACE BYRD, Macon, Georgia.— You made a great improvement over the original in your rearrangement of the Hardison letter-head, and we regret the presswork on the original is so poor as to make impossible securing a satisfactory etching from

MARIO D'ANDREA, Santa Barbara, California.— You do well for one of your limited experience, but at the outset allow us to caution you against a too free use of panels. When copy is adequate and suited to panel design such can often be made very attractive; but to cut up the design into groups, or parts, unnecessarily and without purpose is a mistake. Do not use rule except when absolutely necessary. We are showing on the opposite page a reproduction of your heading for Santa Barbara Union which fails because of a needless use of rule, and on this page we show a rearrangement of the copy in a style after which you should model your own work.

WM. F. HARVEY, Waterbury, Connecticut.— Your work is quite pleasing and shows constant improvement. There is not enough contrast in type-sizes on your ticket for the Foremen's Banquet. The feature lines could have been made slightly larger and the subordinate lines somewhat smaller to excellent advantage. We feel that in the headings for programs and on folder-cover title-pages, such as that for the Timekeepers' Banquet, you use larger type than necessary. We are showing herewith one of your program-covers.

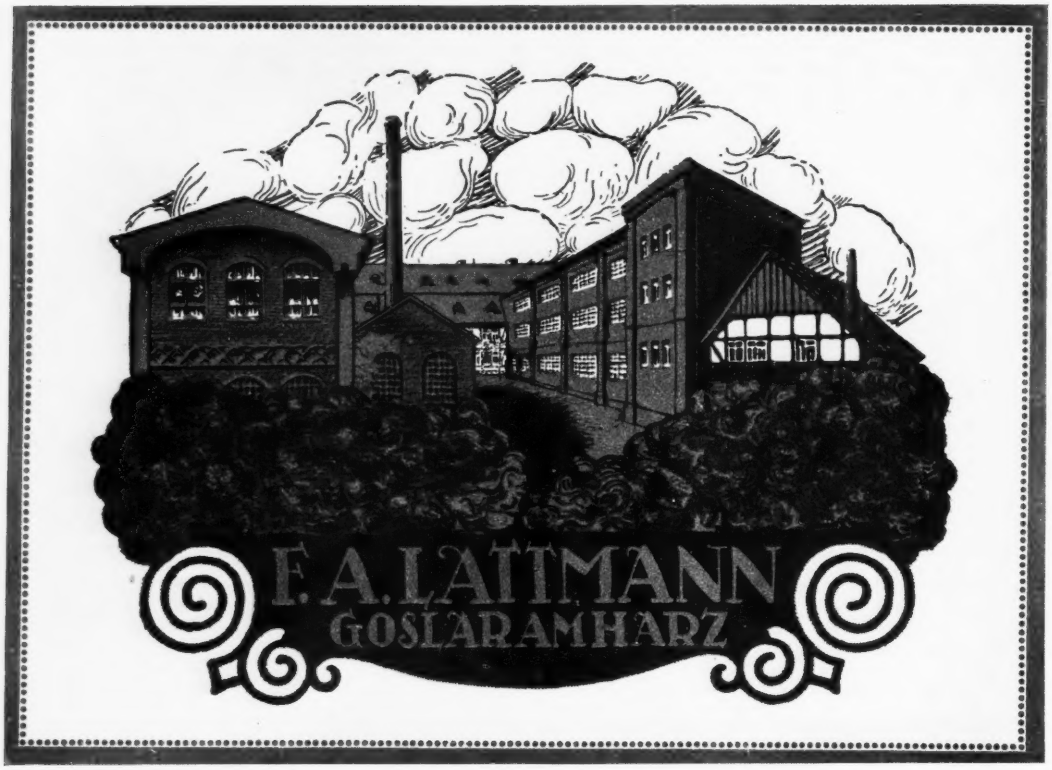
GEO. HERZING, Nazareth, Pennsylvania.— Your page advertisement for the Unagst Furniture Store is nicely arranged, but a plain six-point rule border would have been preferable to the gray linotype border used.

RAY NICHOLSON, Shreveport, Louisiana.— Your type arrangements are very attractive, but we feel that you use italics for too many lines. For example, in the letter-head for A. D. Johns, an improvement would be apparent if the words "The Price Maker" and "Route 1" were the only lines set in italics, the line "General Merchandise" to be set in Caslon capitals and the address-line in capitals and small capitals. You show great promise, and we look forward to your future work with great interest.

FRANZ HEERKAMP, Neosho, Missouri.— The card is satisfactorily arranged, but you should have used one-point rule for the border. The rules used in a job should be of about the same thickness, or strength, as the heavy elements of the display type, unless the elements are very heavy, when the rules can be lighter.

WALTER WALLICK, Cerro Gordo, Illinois.— Your specimens are interesting and in good taste. On the letter-head, however, for the *Cerro Gordo News* the blue used is rather too dark and strong for use in combination with the black. The use of a lighter, but brighter, blue would decidedly improve the appearance of the work.

ROBERT B. GREEN, Vancouver, British Columbia.— The first fault apparent in your letter-head for the Technical Press, Limited, is that it takes up too much space on the paper, more than one-third of the sheet being occupied by printing. A safe rule to follow in this respect is to restrict the type-group in depth to one-fourth the depth of the stock. We doubt, furthermore, whether anything is gained by the band in tint back of the main display line, and we are certain one rule at top and one at bottom edge of this band would have been better than the three. Rules used to excess often subordinate by their prominence matters of importance. Lines are spaced farther apart than necessary throughout the heading.



Der deutsche Psalter

Ein Jahrtausend geistlicher Dichtung

Herausgeber:
Will Vesper

Verlag:
W. Langewiesche-Brandt
München-Ebenhausen

Preis: Eine Mark achtzig Pf.

Wie die Väter Gott erschauten, / und an ihm sich aufer bauten, mögt ihr hier mit Ehrfurcht leben. Seid ihr selber so umfangen, oder weiter fortgegangen, jeder wird es recht verstehen. Und von ihres Herzens Ringen wird auch eure Seele klingen, und im Tiefsten angerührt, mit entbrennen und erkennen, daß zu dem, den wir nicht nennen, jede wahre Sehnsucht führt.

From *Archiv für Buchgewerbe*, Leipsic, Germany.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

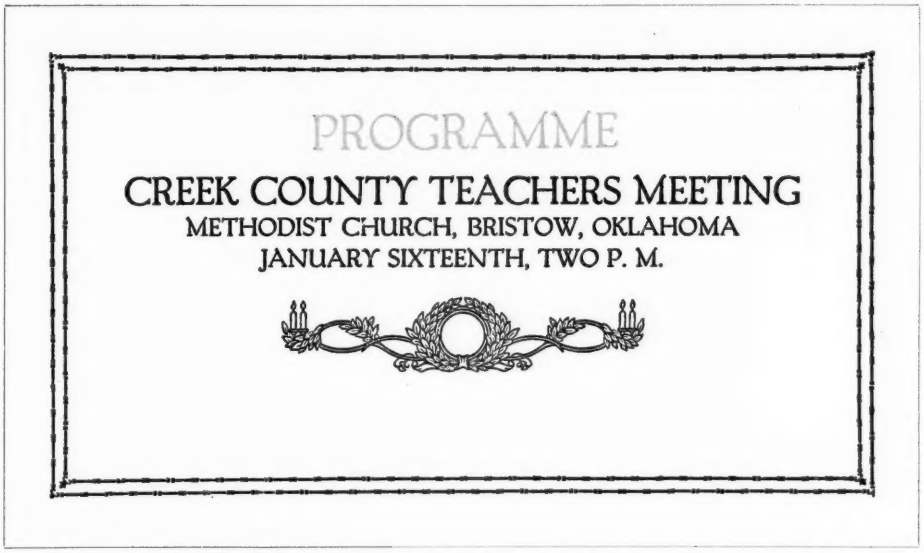
N. P. EBY, Fresno, California.— The envelope-stuffers are interestingly arranged and printed in an attractive manner.

THE FUHR PRINTING WORKS, Williamsburg, Ohio.— Your blotter is very satisfactory and we admire your letter-head as well.

STYLES & CASH, New York city.— Your poster stamp is interesting, and in its simple, attractive form should prove highly efficacious in an advertising way.

LLOYD W. JOSSELYN, Jacksonville, Florida.— The booklet, "The Story Hour, 1915," printed for the Jacksonville Public Library, is very attractive and speaks well for the printers, the Arnold Printing Company. The cover-page is particularly pleasing.

E. G. MILLER, Ord, Nebraska.— We feel that both your letter-head and bank check lose much in effectiveness because of the manner in which your name is used. The shape of the cut is such that it is next to impossible to balance nicely the type-matter used therewith.



Here, by simple means, Claude W. Harmony has arranged a very attractive booklet-cover, but in the original the use of antique stock made it appear much more effective.

THE HUGH STEVENS PRINTING COMPANY, Jefferson City, Missouri.— Both the invitation and the envelope issued for the Order of Red Men are very attractive.

CHARLES FRANCIS PRESS, New York city.— Your folder, "In Time of War," is pertinently written and attractively printed, the use of the illustration being apt indeed.

THE STERLING PRESS, New York city.— The form letters issued by you are very cleverly written, and the attractive manner in which they are issued further increases their effectiveness.

THEODORE THOMAS MOORE, Lodi, California.— The greeting-folder is quite pleasing in arrangement, but in printing the impression was not heavy enough for the hard linen-finished stock used.

THE DAVIS PRESS, Worcester, Massachusetts.— We are certain your blotter for March would be much improved if those lines printed in light green were printed in black along with the border and illustration, leaving the red as you have used it.

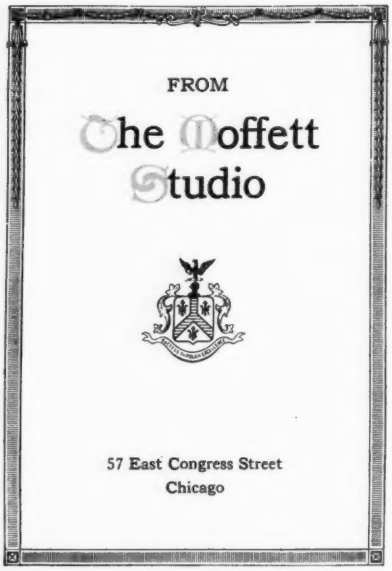
H. STEWART SMITH, Colorado Springs, Colorado.— The tickets are interesting, that one for the Improvement Society's ball being particularly so. Gold used for printing initial letters in lines which are printed in light brown is not satisfactory, there being insufficient contrast between the two. Gold, moreover, is not well suited to the printing of type, owing to the fact that it is difficult to read unless held at a certain angle.

CLAUDE W. HARMONY, Sapulpa, Oklahoma.— The dignity of simplicity which characterizes your work makes it very pleasing, and a consideration for harmony in the association of type, borders and ornaments is an additional pleasing feature. We admire especially your letter-head for the Motor Fuel Company, also the cover for the program of the teachers' meeting, herewith reproduced. The poster stamp executed by you from typefounders' material is indeed clever.

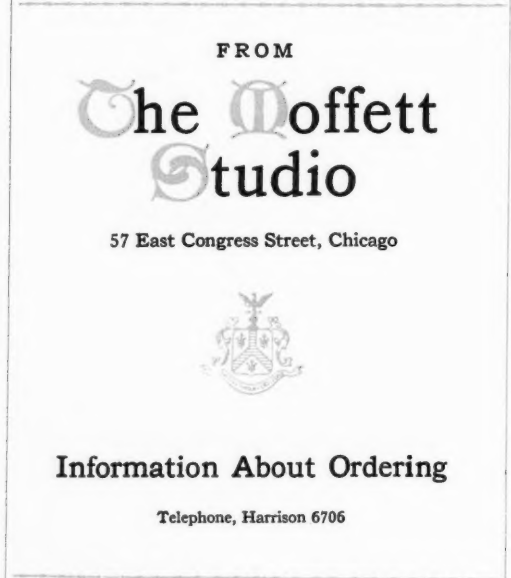
THE MARCHBANKS PRESS, New York city.— Your card, herewith reproduced, is both unique and interesting. It should provoke much favorable comment.

THE BORDEN PRESS, Newark, New Jersey.— We always expect something new and original from you and are seldom, if ever, disappointed. Both the wall-card and the folder, "A Modern Fable," by Robert Seaver, are interesting as well as being well executed mechanically.

WILLIAM KNUDSEN, Chicago, Illinois.— The samples sent us are satisfactory, but we dislike to see border corners used elsewhere in a border than at the corners. When used so often, as in the title-page for "The Happy Man," they offer a rather distracting effect.



Attractive folder title-page by Axel Edward Sahlin, with The Roycrofters, East Aurora, New York.



Another arrangement of practically the same copy and which represents a popular style with The Roycrofters.



Unique business-card by The Marchbanks Press, New York city.

BROWN PRINTING COMPANY, Camden, Arkansas.— The blotter would be greatly improved by the use of a brighter, stronger red. Composition is satisfactory, but the cut-off rules should be of one-point thickness and one em long. Your cut-offs are longer than the main display line, which is improper.

The Gibson Courier, Gibson City, Illinois.— The circulars and folders issued to advertise your paper among advertisers are very good indeed, containing some very convincing argument. On the folder "rate-card" we should much prefer plain rule to the linotype border used, which does not harmonize with the type.

O. R. CONKLIN, Richmond, Virginia.— In your cover-design for the city of Richmond you have attained a very classic effect in the use of roman capitals without rules or border of any kind. The blind-embossed seal of the city forms a pleasing spot of decoration. The lower group should be raised about thirty points.

B. W. RADCLIFFE, Macon, Georgia.— The folder for the Georgia Berkshire Association is the most pleasing example of such work we have seen in some time. You show excellent taste in selection of type, stock and colors, and with pleasing composition the invariable result is fine work. We regret certain of the examples sent us are not suited to reproduction.

EARL F. MCGINNIS, Lewiston, Montana.— While your work is quite pleasing, the red you use does not harmonize as pleasingly with green or black as would a good vermilion. We would not break a border to admit a display line if there was any possible way to avoid it. Your letter-heads represent your best work and are of a high order, but we do not admire the decorative border used beneath the names in the letter-head for the Lewistown Trades and Labor Council.

AXEL EDWARD SAHLIN, East Aurora, New York.— We are always interested in your contributions, the individual style apparent in the greater number of them enabling us to select your work from any number of specimens. The use of hand-made papers helps give your work a distinctive appearance. Some of your designs, however, show forced arrangements, particularly the ticket for the Roycroft Fire Company's 1915 dance, where you have given the date much more prominence than necessary, and in the ticket for that company's 1914 dance where a condensed type-face is widely spaced. The incentive in both cases was a desire to attain squared groups. We do not believe the attainment of any desired arrangement is worth sacrificing proper display. The brown is too strong and the blue too weak on the card, "A Tribute to Mother." To attain a uniform tone when breaking up a job for two-color printing, the heavy units should always be printed in the weaker color, and vice versa. We admire the two attractive folders, arranged and printed for the Moffett Studio and show reproductions of these herewith.

SOME examples of attractive lettering and design have been received from the artist, Harvey Hopkins Dunn, of Philadelphia, two of which, a letter-head and an advertisement, are shown on this page. The clever handling of these should prove both instructive and inspirative to all readers of this department, whether compositors or commercial artists.

M. E. SLOAN, Washington, D. C.— The egg-and-dart border is too light in tone to harmonize with the Cheltenham Bold as used in the cover-page sent us, but is very satisfactory in combination with the Caslon or Cheltenham old style. The arrangement of the page is quite pleasing, but the decorative device is entirely too small, considering the size of both type and page.

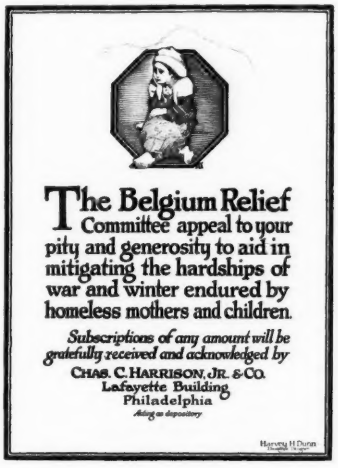


Hand-lettered and designed letter-head by Harvey Hopkins Dunn, Philadelphia, Pennsylvania.

WESTERN STATES ENVELOPE COMPANY, Milwaukee, Wisconsin. — Your Service Book and the envelope, through a cut-out in which a portion of the book's cover-design could be seen in transit, are admirable examples of effective advertising. All deserve praise who had a hand in the production of these items. The envelope is reproduced in half-tone herewith.

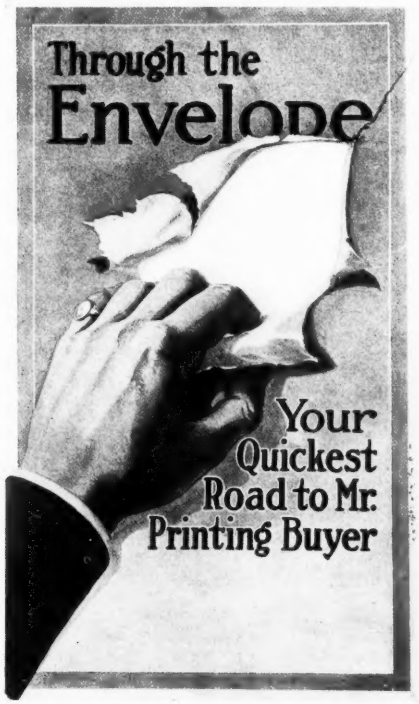
DAN WOOD, Falls City, Oregon.— Do not use condensed and extended type-faces in the same small job as you have done in the envelope corner-card for Stevens & Teal. The letter-head for this firm could be greatly improved by gathering the lines of the main group more compactly, the position of the main display line to be about six points lower than it is now.

WE are indebted to Wright, Electric Printer, North Tonawanda, New York, for a bag of New York sand, which came via mail attached to a large shipping-tag, on the back of which is pertinent advertising matter relative to the necessity for sand in the business life of the community. Such an idea should prove effective, for its novelty will demand attention.



Harmonious lettering and drawing, an advertisement by Harvey H. Dunn, decorative designer, Philadelphia, Pennsylvania.

W. C. WOOD, Ringling, Oklahoma.— The letter-heads you have sent us are very neat. We would caution you, however, against allowing the main lines of letter-heads to crowd too closely the top of the stock on which they are printed, as is the case in your heading for T. D. Wagner & Son. In such, the heading has the effect of being top-heavy — overbalanced as it were.



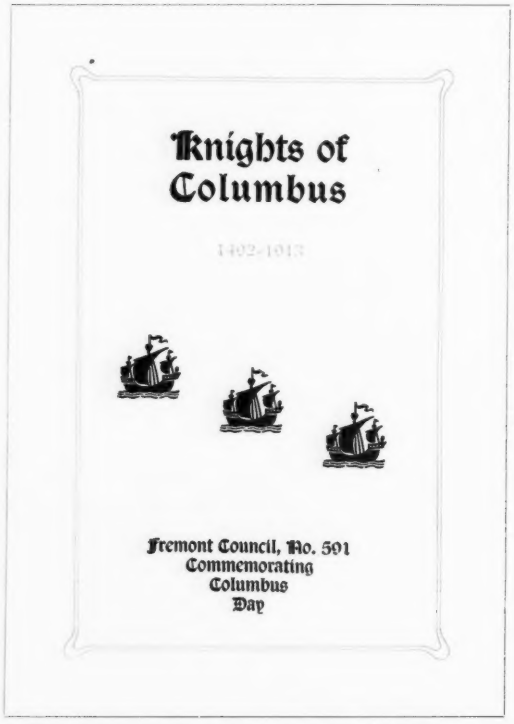
Effective cut-out envelope carrying handsome Service-Book of Western States Envelope Co., Milwaukee, Wisconsin.

A. C. MITCHELL, Dillon, Montana.— We admire your letter-head with one exception, and that is in the handling of the phrase, "Particular Work for Particular People," in acrostic style, all the words being set alongside a large initial "P." These words set in one or two lines in italic, either in the center or at the left side, would have improved the heading very much indeed.

THE BLACKBURN PRESS, Tacoma, Washington.— While we admire your good work and are much interested in your folder,

"About a New Print-Shop," we feel that the rulework on this particular job overshadows to some extent the type-matter. Rule should be used as cut-offs, border, etc., to strengthen the type-matter of a page and should not be used to such an extent as to impair legibility. The letter-heads are particularly good.

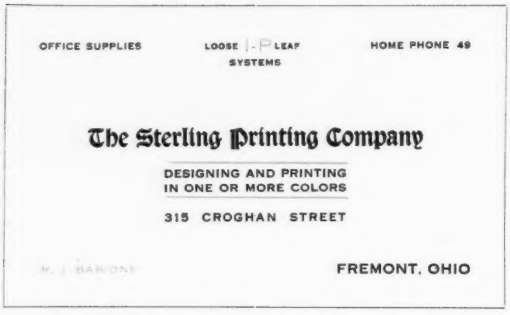
FULTON-JOHNSON COMPANY, Ogden, Utah.— The extent of the tint background on your letter-head makes the heading as a whole somewhat confusing, and the big features, second to the firm-



The placement of the upper group is so high margins are unsatisfactory, and the lower group should be raised slightly in order to attain good balance. (See review of Sterling Printing Company on this page.)

name, have been set in the smallest type used on the heading and placed in the upper corners of the panel, a rather subordinate position. Practice simple arrangements, such as you see shown in these columns, and much time and labor will be saved and better results attained at the same time.

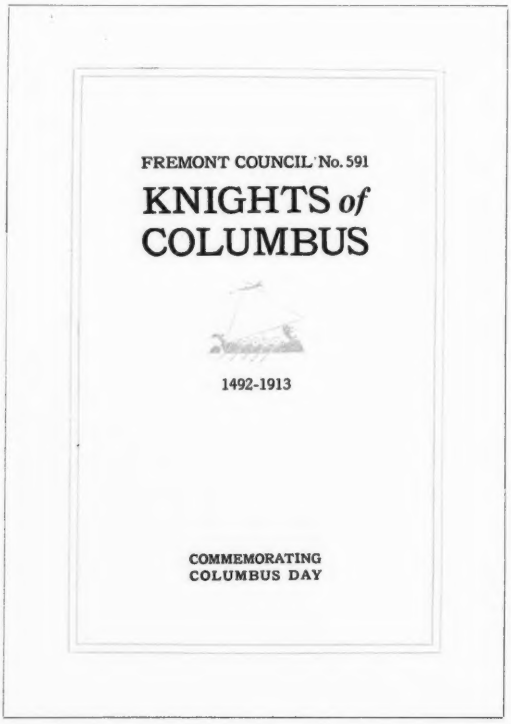
WALTER DEVANTIER, Detroit, Michigan.— Although the majority of your specimens are satisfactory, we note a tendency on your part to fill out short lines with colons, small ornaments, border units, etc. This is a practice which should be rigidly avoided,



Attractive business-card arrangement by The Sterling Company, Fremont, Ohio.

for the detracting effect of such is marked, the variation from the remainder of the line of which such are a part attracting attention from the important type-matter. The blotter for the West Warren Cleaning & Dyeing Company is the best specimen sent us.

LOUIS SILVERS, Bronx, New York.— The ticket for the Athletic Association is pleasing in arrangement, although the rules seem a trifle strong in comparison to the type even when printed in



A rearrangement of the copy opposite, which not only illustrates a more pleasing placement of groups, but in the use of a single ornament the ill effect of the diagonal arrangement opposite is eliminated.

color. A tint of blue instead of the orange would have had a weakening effect on these rules. As to design, the only change we consider necessary is to omit the letter-spacing in the line giving the principal's name. With the top line full measure, as well as the lower ones, one short line would not be so displeasing as such wide letter-spacing.

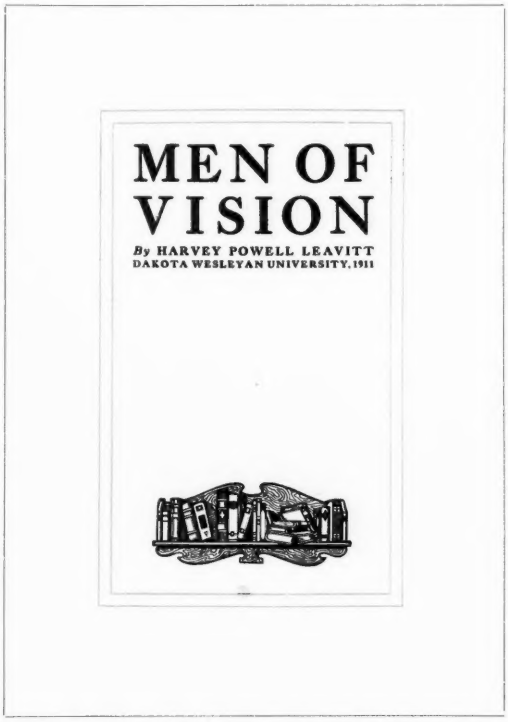
STERLING PRINTING COMPANY, Fremont, Ohio.— Your work is quite satisfactory in design, and we admire especially your bill-head and business-card, a reproduction of the latter being herewith shown. The cover for the Knights of Columbus program-booklet could be improved by lowering the upper group to a position where margins between type and border at top and sides would be more nearly uniform, the use of but one ship in the center horizontally and nearer the top group than the lower by a ratio of two to three. The lower group would then have to be raised somewhat in order to attain good balance. We are showing a reproduction of this cover-page herewith, together with a rearrangement along the lines suggested above. When cuts are printed in a second color as a background to type-matter, they should be printed in a very light color, perhaps a tint, in order not to make the design confusing as is the case in your Knights of Columbus ticket.

E. GLENN RALPH, Benkelman, Nebraska.— The ticket for the A. O. U. W. Grand Ball could be greatly improved by the use of a conventional, appropriate ornament in place of the illustrative cut which is not at all suggestive of a dance. We would suggest that you read the article on conventionalized decoration on page 801 of the March issue of THE INLAND PRINTER. The card for The

Saint Joseph Church is marred because of the fact that an inferior grade of ink was used in printing, and because of the ornaments needlessly placed at either end of the word "program."

"THREE RISKS," a booklet advertising the storage vaults of The Cleveland Trust Company, is cleverly written and executed in a thoroughly satisfactory manner. The cover, printed in black and brown on rough, brown cover-stock, is especially interesting and a half-tone reproduction of it is shown on this page. The inside pages are printed in black and a bright violet on india tint mellocoated stock, the effect throughout being very pleasing.

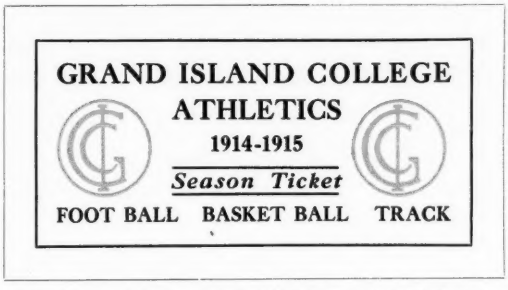
JOSEPH A. MCGOWAN, Grand Island, Nebraska.— You show excellent taste in the arrangement of your typographic designs, and no serious violations of the principles involved are noted in their construction, but the red on the Royal Menu folder should



Booklet-cover by Joseph A. McGowan, Grand Island, Nebraska.

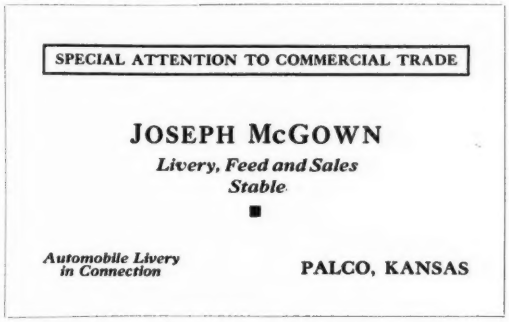
have been brighter. In addition, lines should not be letter-spaced so widely as on the supper ticket for the Catholic Church. The work will, nevertheless, stand comparison with the very best coming to this department. Several of your designs are reproduced herewith.

WILLIAM DODD, New Brunswick, New Jersey.— In your booklet, "Michelin Advertising Helps," we believe the lines occupied



Pleasing use of monograms in ticket by Joseph A. McGowan, Grand Island, Nebraska.

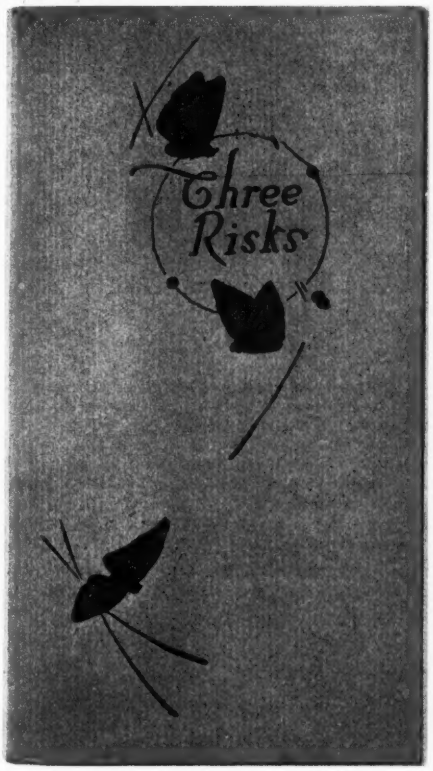
by the words "advertising" and "helps" should be grouped closer together, inasmuch as the words are dependent for complete sense, whereas the word "Michelin" specifies the particular kind of advertising helps and should not be spaced uniformly with the other lines, especially when it is set in a larger size of type of contrasting form. The rules below the running-heads are too



Another of McGowan's attractive business-cards.

heavy. In this connection rules should have been of one-point thickness to match in strength the type above.

WALTER E. MILLER, Fairmont, West Virginia.— Your work is very good indeed and minor faults, only, demand correction. Do not separate words dependent upon each other for sequence as you have in the display line "Stunt Night," where an ornament



Clever, interesting booklet-cover issued by The Cleveland Trust Company, Cleveland, Ohio.

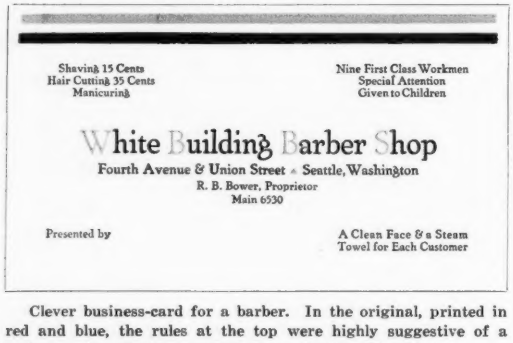
is placed between the two words. Avoid the use of geometric squares as arranged in your folder for the Logan Coal Mining Corporation, and in all cases where they are to be printed in a strong color with type which is comparatively weak. From the

standpoint of design, the best specimen sent us is the menu-cover for the Marietta Hotel, but we fail to see an apparent reason for the use of the flag border.

PHELPS PRINTING COMPANY, Jacksonville, Florida.— While the letter-head designed with the holiday decorators would be satisfactory for use during the week or two previous to Christmas, it would of course be inappropriate for year-around use. The light green used for printing rules is not bright enough, some black between the disks of the job press apparently becoming mixed with the green. The bill-head could be improved greatly by eliminating the litho-tone border units, raising the line printed in red to the point occupied by the top band of border and by spreading the three lines at the bottom a trifle, leaving the bulk of white space above the main display line, which should be about one pica lower than it now is.



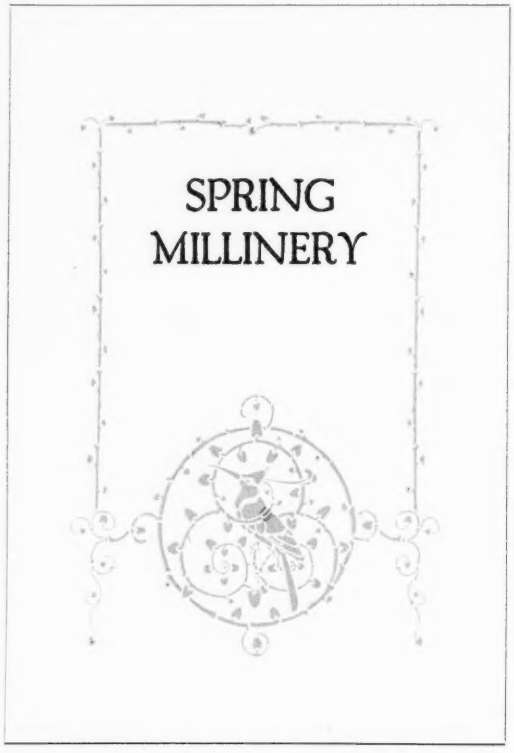
Folder-cover for a dry-goods firm, the basis of the design being an embroidered piece of cloth. From Haywood H. Hunt, Seattle, Washington.



Clever business-card for a barber. In the original, printed in red and blue, the rules at the top were highly suggestive of a barber's pole. By Haywood H. Hunt, Seattle, Washington.

GEORGE A. MCCARTNEY, Munising, Michigan.— The letter-head arranged by you for *The Munising News* is well handled, considering the large amount of matter, but we do not believe there is need for so much detail on any firm's letter-head. Further, we do not believe it will often be read. A simple statement of the firm's name, business and address, and, if a newspaper's heading, a notation of its circulation if such is large enough to be of service in securing advertising, is all that is necessary. We feel, also, in spite of the fact that it is printed in a subordinate color, the band of border and rule across the sheet below the main part of the type-group rather affects balance, throwing too much weight toward the bottom.

HAYWOOD H. HUNT, Seattle, Washington.— Perhaps the most interesting and attractive consignment of specimens received this month is that one coming from you. First of all, we admire the advertisements in the two issues of "Kuay," the pleasing uniformity of the pages, composed almost entirely in old-style types of light tone, being very much above the average for such work. The presswork on these issues, however, is not up to the standard set by the typography. Your personal cards and those for "Doc" Feeny are humorous, and we enjoyed them very much. We regret, of course, the fact that these are not suited for reproduction, the rough stock used making good proofs from small type-faces impossible. On the title-page of Frederick & Nelson's glove folder we should much prefer the group below the cut placed above, and that above placed below. We do not admire the rectangles placed here and there on the booklet-cover, "Creosoted Douglas for Paving Blocks." Two of your specimens are shown herewith, the barber's card, originally printed in blue and red in imitation of a barber's sign, being highly effective.



Page from *Our Hobby*, house-organ of The Borden Press, Newark, New Jersey.

JOSEPH A. WEIS, Springfield, Illinois.— The blue is not strong enough on the cover of the Fraternal Order of Eagles' booklet, causing the red to stand out too prominently. Unless the colors of the Order are thus represented, we would suggest the use of

black instead of blue when printing on white stock. We do not admire the placement of the emblem on the cover of the booklet for the Daughters of Isabella. The proper handling would be to extend the border so that margins at top and bottom would be uniform with the side margins, and then place the emblem in the

BYRD PRINTING COMPANY, Atlanta, Georgia.— Your admirable brochure, "An Exposition of Efficiency," is one of the best printing-plant advertisements it has ever been our pleasure to see, the pages showing views in the plant and the Thanksgiving Menu page being particularly pleasing. The restraint in color

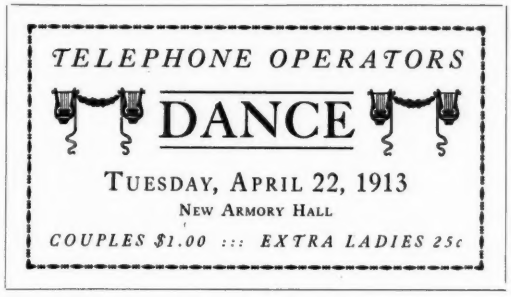


Attractive blotter issued by E. L. Steck, printer, Austin, Texas.

relative position now used by the other ornament, using but the one. The heavy squares used as cut-offs on the inside pages overshadow to a marked extent the light-face type used.

E. L. STECK, Austin, Texas.— We can find no fault whatever with your blotters, which are both written and printed in an effective manner. We are showing herewith in half-tone one of these handsome blotters.

N. P. EBY, Fresno, California.— Two of your interesting tickets are herewith shown, and illustrate the attractive style in which the majority of your work is done. Personally, we believe the rules beneath the line which is set in text type on the Lady Maccabees' ticket are superfluous, and on the ticket for the annual



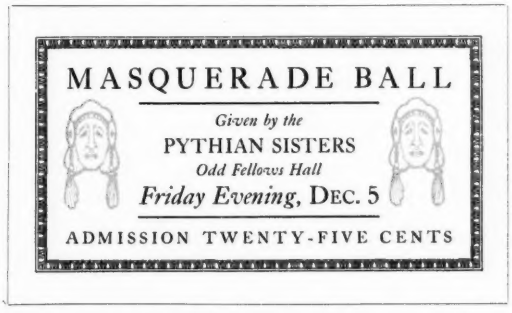
An interesting ticket by N. P. Eby, Fresno, California.

picnic of the Christian Church we would have preferred a simpler arrangement in which the type-matter was gathered into a fewer number of groups.

FRANK M. INGALLS, Morris Park, Long Island.— The folder, "Millinery and Gowns," printed in full tone and tint of brown on antique brown cover-stock, is an artistic piece of work and you deserve credit both for the pleasing color selections and the good lettering. On the musical program we should prefer a tint of blue rather than the gold. Inasmuch as so many items are printed in the gold, the work has a glaring effect which is not pleasing. Then too, the use of text type on the title-page with so much text matter is not altogether satisfactory, for one feature of this letter is its illegibility. A good plan, when text type is desirable in a job, is to use it for the one big display line, where its illegibility is reduced to a minimum, and to set the subordinate matter in much smaller sizes of a more legible face. Caslon Old Style type or Bookman Old Style capitals in smaller sizes harmonize nicely with the text type in the larger sizes. The inside pages are more pleasing, but in these we dislike the close association of modern and old-style faces.

treatment gives the work an appearance of dignity and refinement which should appeal strongly to printing buyers of taste and discernment. With a work already so good, we marvel at what it could have been made with few slight changes. It is our personal opinion that so much gold on the cover gives it too striking an effect, which is not so effective and will not appeal to so many as would a less bizarre, more artistic combination. It is our opinion, therefore, that on the figure, at least, no color should have been used, and, if any, some tint closely related to the color of the stock. The black ink used on those inside pages which are printed on antique stock does not cover well. The book should prove highly efficacious in an advertising way.

THE COLLIER COMPANY, Los Angeles, California.— While the composition on the blotters sent us is very satisfactory, yellow-orange for printing display lines on buff or blue stock is lacking in sufficient strength and carrying power. For printing rules or other decoration on paper of these two colors the yellow-orange would be quite satisfactory. As a matter of advertising rather than pure typographic design, we feel that there is too much copy on these blotters — in fact, more than the average business man and buyer of printing is going to read.



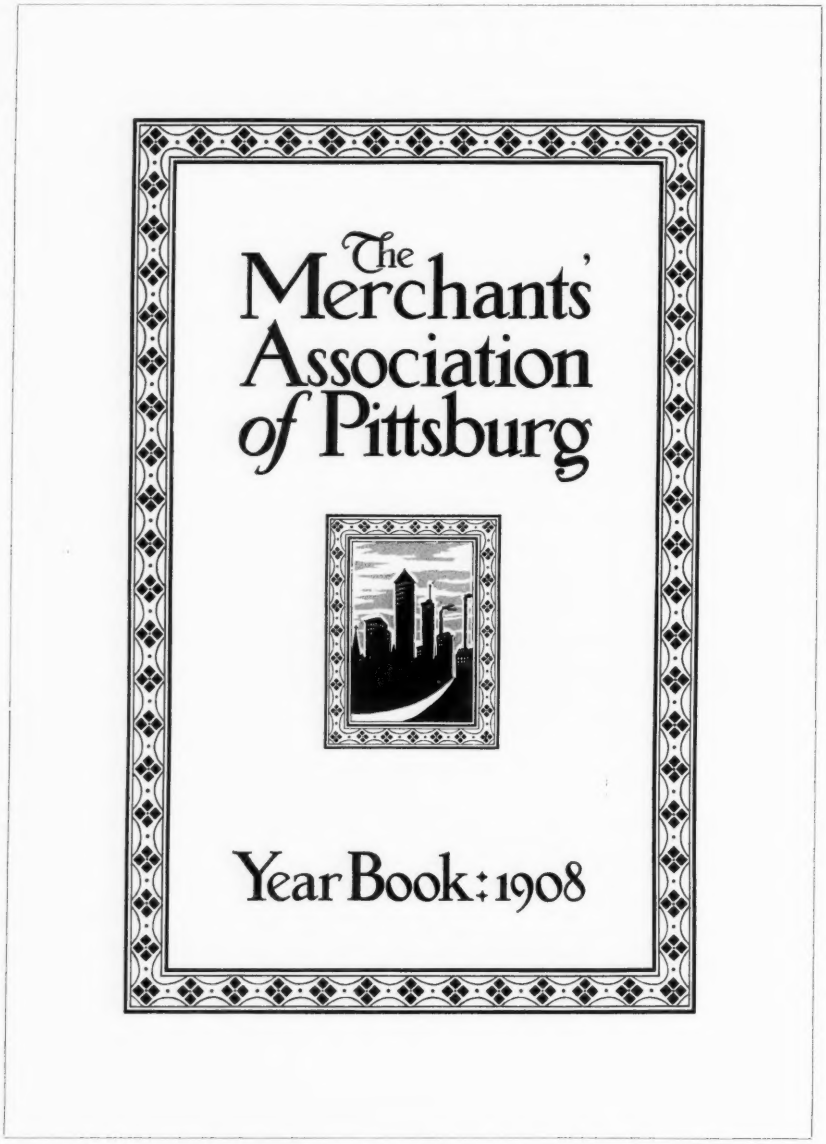
Another of N. P. Eby's attractive ticket arrangements.

The Index, West Liberty, Iowa.— The City Directory printed by you is an excellent piece of work. The orderly arrangement of the advertisements, composed throughout in Cheltenham, is a pleasing sight to one who appreciates harmony. A printer can not go wrong in this respect if he confines his work to one series. The average newspaper office would be better off, both from the financial standpoint and the standard of its product, with but one series of type if that one series was in large fonts. To be more specific, five different series of sixty-point are not nearly as serviceable as an equal number of letters in one series. As an example of this truth: The compositor wants a sixty-point dis-

play line in which there are three lower-case e's. In not one of the cases are there such letters, but one or two only in each. The compositor is therefore up against it, so to speak. But with all the sixty-point cases of one series, the difficulty would not be experienced.

placed slightly above the center, rather than in the exact mechanical center.

HERALD PRESS, Newton, New Jersey.— On the bill-head for Wm. H. Nicholls, the brown ink used for the second color is too dark. In fact, there is so little contrast it was hardly worth



Attractive cover-page arrangement, part of one lesson of the I. T. U. Course of Instruction in Printing, by Wm. Hendel, a New York city student.

The Sun, Christchurch, New Zealand.— The annual report of the Canterbury Typographical Association is satisfactory in all respects, and we admire the cover very much. For the benefit of our readers, we will state that this design is made up of a scroll panel, in the top corners and at the bottom of which a composing-stick, a linotype matrix and a hand roller, respectively, are worked in. The outline of these ornaments, the scroll and the type are printed in black. Inside the panel a solid white background causes the type-matter to stand out prominently, and a bright-orange background inside the ornaments adds embellishment to the dark-brown stock. The title-page should have been while to run the job in two colors. If the second color on a job of printing is not a tint of the first color, it should be a bright, decided contrast, and in this instance nothing would have been more acceptable than an orange, inasmuch as it is the complement of blue, the other color used. The rules are too light in tone and the ornament too heavy to be used satisfactorily in connection with the type-face used. One-point rules would have been about the correct thickness. The dance poster is satisfactorily displayed and printed, although we regret the necessity for using so many faces of type which, being unrelated, give an inharmonious effect.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Punctuation with Quote-marks.

W. G. E., Toronto, Canada, asks: "What is the best practice in the order of punctuation-marks with quotation-marks? I find much disagreement in print, sometimes the points being inside and sometimes outside."

Answer.— Comma and period should always be inside, semicolon outside, and the other points inside when actually part of the matter quoted, but outside of the quotation-marks when the quotation is only part of a sentence or clause. I would always place comma and period as stated because of looks, not that there is any logical difference. Practice varies as much as is possible.

Needn't Go Back to School.

H. T. H., Port Antonio, Jamaica, writes: "In recent print I find the sentence, 'A la carte or table d'hote are the two best known methods of dining." Is that sentence correct, or even proper? I am not asking an answer to settle any argument, but for information. If the sentence is correct as printed it is up to me to go back to school."

Answer.— Here is no cause for worry, and nothing to indicate need for return to school. It is simply one instance of a blundering use of " or " instead of " and," which is certainly very incorrect and very improper. The two subjects are united in coördination, which can only be done properly by using " and." I suppose some people will use the wrong word occasionally, and they may even insist that their way is correct, but all their persistence can never make it right.

On the Use of "Stet."

H. E. P., Jersey City, New Jersey, sent us a long letter, asking for private reply, from which we quote: "A reader having queried insertion of a word, the editor crossed it off and wrote directly under it 'stet.' Would not the compositor be justified in inserting the word suggested? Does not the 'stet' reinstate the word crossed off? Is not the word 'stet' unnecessary if the editor's intention is only to negative the query?"

Answer.— In such a case the " stet " is clearly unnecessary, and placed where this editor put it is dangerous. I do not think the compositor would be wise in acting as suggested, though some printers might hold him justified. His safest action when in doubt would be to ask the foreman or the reader. If the editor feels insecure as to the printers' understanding, and thinks " stet " is necessary, the proper place for it is opposite the text where change is suggested, or he might write " stet as in type," or " stet as now." But mere crossing out of the word suggested is sufficient. " Stet " is properly used in the margin to mean " let it stand," as applying to something crossed out in the body of the matter, in which case the intention is more fully indicated by dots under the words restored. Some editors answer queries by writing " Yes " or " No," but the best way is to cross out the query-mark only for acceptance or the whole writing for rejection.

Another question asked in this letter refers to an instance just like that of our paragraph about a verb, to which we refer the writer.

A False Plural.

V. A. L., Fremont, Nebraska, writes: "A question arose as to whether certain automobiles should be called six's or sixes. I contended that the former is correct, as six in this case meant a certain type of car, and the plural of it would be formed by apostrophe s."

Answer.— I can not conceive any occasion for question in such a case, but it is evident that my power of conception is limited. The word six should be pluralized only in the form sixes. Regular English plurals are made by adding s or es. Apostrophe and s is the sign of the possessive case, not a sign of the plural, although De Vinne stated a fact of usage when he wrote: " The apostrophe is sometimes written in copy to make a plural for letters and figures, as in 'Mind your p's and q's,' 'Make 7's and 3's more distinct.' The apostrophe is not a proper mark for the expression of plurality." Six's as plural of six is abominable.

Good Once, Potentially Good Now.

E. B. M., New York, asks: "Is 'He's a frantic' correct English?"

Answer.— My first impulse was that this must be an error for fanatic. But then I thought there was probably no reason why the word frantic might not be used as a noun, to mean a frantic person, just as fanatic is used for a fanatic person. Fanatic is originally an adjective, and so is fantastic, and so are all words like them, and a frantic is potentially as correct as a fanatic, a fantastic, a lunatic. And a little research reveals the fact that seventeenth-century writers did speak of a frantic in such sense. So that once upon a time " He's a frantic " was correct English, though the dictionaries now call it obsolete, or dead. Notwithstanding the fact that it is not recorded as current in correct usage, it is potentially as good as many other old words that had long been considered dead, but were revived; and the only cogent reason for thinking that frantic will not again become good as a noun is in the fact that it is not needed in such use, and probably never will be needed. It might, however, be used by a poet whenever a poet chose to use it, to meet the exigencies of rhyme, without exposure to legitimate faultfinding.

Written for THE INLAND PRINTER.

"GO-AS-YOU-PLEASE" ENGLISH.

BY F. HORACE TEALL.

FROM the beginning written English has varied in details of form of all kinds, including many matters that might be placed on a basis of general agreement with much resulting comfort. Our special attention is called to one class of these details by a letter from one who finds perplexity in the fact that the dictionaries and the books and papers do not agree. The use or non-use of hyphens is the point in question. The letter shows a trouble that is undoubtedly felt commonly enough to be worthy of an earnest attempt at amelioration. Here it (the letter) is:

"Does the Standard Dictionary contain all the rules and all the words given in your 'English Compound Words and Phrases'? There are many words used by the men in machinist and mining trades that I do not find in the dictionary. Is there any published list of technical terms or shop names? For instance, I do not see 'hacksaw' included in the dictionary, and yet I have seen the word in trade papers, whether right or wrong. Why is it that Murray's, Century, Webster's, and other dictionaries give 'house-boat' as the spelling, and almost all newspapers and magazines print it as one word? What authority do they follow, if not yours? What other printed authority is there? Again, I find in trade papers such words as setscrew, hotwell, eyebolt, and piledriver, while the dictionaries either make them two words or use a hyphen. This practice is so general that there must be some rule for it. Where may I find it and by whose authority? It is surprising to find practice in newspapers and authoritative trade papers differing on so many points from the dictionaries."

The same kind of perplexity led me, thirty years ago, to search for all that could be found in books as to the making of compound words, and I found the same conflict between teaching and practice, and found it even within the same book in many if not most instances. Then the research extended to close examination of innumerable books by the best authors, with the result that they were found to show general agreement enough to prove certain principles. Periodicals were not considered. The results of my study were published in a book entitled "The Compounding of English Words," which embodied a complete review of established principles, and absolutely nothing of mere personal opinion of something that should be, but a little systematizing according to principles. That work led to my engagement with Funk & Wagnalls Company, where my first concern was the making of a list, afterward enlarged and published as "English Compound Words and Phrases," now out of print. Thus the first question is answered in the negative; that is, not all its words are in the dictionary, but the rules are.

As to the first question about a particular term, an answer is valuable here only as the term is similar to many others and subject to the same reasoning. In the Standard Dictionary "hack-saw" is given in a subordinate paragraph with other compounds and phrases under the word hack. So that the failure to find it is personal, as are many other failures of this kind. Webster's International gave "hack saw" in similar subordinate position, and Webster's New International gives in regular order "hacksaw or hack saw." According to my decision (not mere personal choice, however) the hyphened form is best, as conforming to the only distinction of principles that I think practicable.

A much more important question comes after the next one as to a certain word, What authority do they follow? And the only honest answer I can make is, I do not know of any. The only way I know of accounting for such one-word forms as hacksaw, setscrew, eyebolt, and piledriver is by stating the fact that somebody started the practice because of a whimsical distaste for hyphens, and the notion struck home, as fantastic fads are so apt to do. No authority could be cited for it, and no rule was ever made for it, though some rules have been suggested that might uphold some part of the practice, notably two by Goold Brown. These are to the effect that permanent compounds should be continuous and temporary compounds hyphened.

Nobody ever attempted to show how to distinguish between temporary and permanent compounds so that one person might always know the difference, much less so clearly that two persons might always agree in their decisions. Goold Brown himself wrote to-day, to-morrow, and to-night, three as permanent compounds as any in the language, and properly preserved in the hyphened form even now, notwithstanding the fast-spreading fad of leaving out the hyphen.

Such rules, moreover, do not tell when words are to be joined and when to be left separate. Of course, it is supposed by their makers that every one knows that there is no occasion for uniting pairs of words in their regular syntactic uses, but not every one does know. For instance, it is not uncommon to see in print the one word livestock instead of the obviously correct live stock. And the fashion is rapidly growing of printing anyone, everyone, and someone, although the correct separation must be preserved in the corresponding no one.

I know no stronger evidence of frequent hyphened compounds in the best usage than any one can see in a cursory glance at the quotations in the dictionary which our correspondent calls Murray's, but which is better known as the Oxford English Dictionary. It may be found in most public libraries. It is a very large work, still incomplete, in which innumerable quotations are printed exactly as found in the original.

Dictionaries are usually the authorities referred to for such matters of form, and why such conflict exists between them and the commonest practice is impossible to tell. They are authorities as to matters of form only because they are the only full records of what is in the language. As to compound words especially they must record a selection only, and some one man must control the selection. At any rate, such control was a fact in the making of all our dictionaries. On the Century Dictionary the decision rested with B. E. Smith, on the Standard with F. H. Teall, and on the New International with F. S. Allen, except that of the three Teall was the only one with absolute personal control, and the only one who studied closely to get the truest record of actual best usage, and even he had to use oneself instead of the correct one's self.

It would take a good-sized book to tell all about this subject, and more work than any one will ever pay for. One thing is very evident, however. The only rule that will command general compliance at present is for authors and editors, and is simply "Go as you please." The only sure one for proofreaders is "Do as your copy does."

THE commerce of intellect loves distant shores. The small retail dealer trades only with his neighbor; when the great merchant trades he links the four quarters of the globe.— *Bulwer.*

Written for THE INLAND PRINTER.

HOW WE GOT OUR ALPHABET.

NO. VIII.— EARLIER ENGLISH AND IRISH ALPHABETS.

BY WALLACE RICE.

WHEREVER Norsemen settled in ancient times, articles or monuments have been found inscribed with characters which are called runes, from an ancient word which means primarily whisper, and so mystery or counsel, with something of the idea of witchcraft in it. These runes form a well-defined alphabet of great antiquity, a massive torque of gold found at Buzeo in Wallachia, which had been dedicated in runes to the temple of the Goths, dating back to the third century before Christ. The same letters had been used on ornaments and articles of war discovered in an ancient cemetery near Augsburg.

In Scandinavia itself relics of this sort are numerous, in Jutland and Norway more particularly. Kent in England, settled by Jutes, has a number. The Isle of Man, Dumfriesshire in Scotland, and even a stone on the Potomac River in the United States, left by the Vinlanders of about 1000 A. D., show examples of runic writing. The collected inscriptions number into thousands, and are in every case connected with the Scandinavian peoples, no examples occurring in countries where they are not known to have settled or fought.

There are three varieties of runes, showing many more points of resemblance throughout than of difference, the oldest of which goes back to the first settlements of the Goths from northeastern Europe, before they dispersed in so many directions, and is the manifest parent of the other two, the Scandinavian and the Anglian. As they began their westward pilgrimage before the second century preceding our era, their letters must have been received previously. They could not well have come from Rome, for the Teutonic tribes with whom the Roman armies came into abrupt contact during the reign of Augustus were without them. They show no marks of being an early adaptation of the Phenician alphabet, though the oldest of them read from right to left, and some alternately from right to left and back again or boustrophedon. The most reasonable explanation of their derivation must come from Greece, whose traders were active along the lines of the rivers which led to their ancient territory south of the Baltic and east of the Vistula.

Here they were in possession of no small part of the great trade route running up the Euxine Sea toward the Baltic, whence came the amber beloved of the ancients as well as the hardly less precious furs of the northern forests to be exchanged for the numerous manufactures of the Greeks, successors through all that region to the older trade of the men of Tyre and Sidon. Greek coins have been found on the lower Vistula and near Riga, and even objects from Assyria were discovered on the Dnieper, near Kiev.

The character of the runic letters themselves fixes the date of their origin about the fifth century before our era; but it must be borne in mind that their salient features have been largely determined, as in so many other cases, by the materials used for their transcription. In their essence they were designed to be cut on beechwood slabs, and from the beech, bóc in Anglo-Saxon, comes our own word — book. To this end, as will be noted by examination of the characters, they avoid all horizontal lines, which would either splinter the wood or be confused with its grain, and permit only those that run obliquely or at right angles to it.

Some of the runes, in spite of this peculiarity, show that they were taken directly from the Greek letters of the fifth century B. C. The Æsc rune (short a) is plainly Alpha, with the horizontal crossbar carried down diagonally. The Beorc rune is Beta, our B. The older form of the Cen (K) rune is the old Gamma. The double triangles of the Daeg rune are those of a doubled Delta of the Chalcidian type. The Eh (E) rune shows close resemblance to the minuscule Eta. Vau or Digamma is the Feoh rune (F). The Hægel rune is another form of Eta (H). The Is rune (I) is Iota, as always the smallest and most easily made letter of all. The Hægel rune having taken on the aspect of Nu, that character was simplified for the Néd (N) rune. The Peorth rune (P) is an adaptation of Beta, the sound of which is closely akin. The Ræd rune (R) is the western Greek letter. The Sigel rune is Sigma (S) and the Tír rune Tau (T), with the horizontal lines transformed. Other runes are sufficiently obvious.

The arrangement of the letters, however, differs greatly from that of the Phenician and Greek alphabets, and the explanation for these changes is so long and complicated that it may be dispensed with here. It was divided into three Ætts, so called, each of eight signs. These were called from the names of words whose initials began them, Frey's, Hagl's, and Tyr's, and their order was F, U, TH, O, R, C, G, W; H, N, I, Y, EO, P, A, S; T, B, E, M, L, NG, D, O. From the seven first letters they were also termed Futhorcs.

The tendency in all languages that live is to shift and change the sounds of their letters, both vowels and consonants. Consequently the value of these signs varied from century to century and from place to place. The twenty-four letters of the Gothic signary were reduced to sixteen in Scandinavian, while the Anglo-Saxons added a number to meet their needs, changing and adapting a number of the older letters to make new ones, until they had one of the most complete phonetic alphabets in history, made up of nearly forty characters.

The magical character of the runes was shown by their use on divining sticks and rods used for casting lots, and its identification with the northern religion is manifest from the names assigned the three Ætts which composed it. Throughout the lands of its use, when they were brought into contact with the Christian missionaries, there was immediate conflict between them and the letters of the Roman alphabet, which could have but one end. Nevertheless they succeeded in implanting three runes in the Anglo-Saxon alphabet, as will be seen presently, and it would have been better if the early English missionaries had been able to view their suiting of sign to sound with scholarly comprehension instead of visiting a purely priestly displeasure upon the entire scheme, regardless of its phonetic value. The rune Ing, for example, which stands for the nasal guttural heard alone in sing and singer, in combination with k in ink and thinker and with hard g in anger, finger, stands for an elementary sound in English and should have a character of its own. It is not a combination of n and g, and when a speaker pronounces strength as strenth, or running as runnin, he does not "drop the g," as the phrase is, but substitutes the dental nasal n for the guttural nasal ng, for which the rune Ing did service in the ancient language.

In modifying the old Greek symbols to do duty in a Teutonic language the old Goths followed the example set by Phenicians in adapting the Egyptian hieroglyphs to their own Semitic speech, by assigning significant names to each letter; but they did not attempt, as their predecessors had, to make these signs descriptive of the form of the character. In fact, by using abstract nouns in several

instances they made reconciliation between name and shape impossible, though their names were acrological enough — that is, each name began with the sound for which the character stood. Feoh (F), the first rune, survives in the word fee to this day, meaning property or land held in fee. The Néd rune (N) also survives in the word need, signifying necessity. The Thorn rune (TH) and the Wœn rune (W), which were taken over by the Anglo-Saxons, are pronounced to-day very much as they were pronounced in the forests of the north thousands of years ago and preserve their old significance, of thorn and wain, or wagon. But no imagination can trace any picture of any thorn-bearing plant or any sort of vehicle in the two signs.

Something of the haunts and habits of the people is disclosed in the names they gave their letters. That they were forest dwellers is evident from the Thorn (TH), Beorc (B,) Æsc (short A), and Ac (Italian A) runes, which mean, respectively, thorn, birch, ash, and oak trees. That the climate was cold is shown by the Is (I) rune, meaning ice. And that they were warlike proves itself from several runes, among them the Yr or bow rune and the Gar or spear rune (G).

Their use in divination and in the services of the ancient heathen gods made them displeasing to the Christian missionaries, and with the adoption of Christianity came the adoption of the Roman letters, though they, as well as the runes, derived from ancient Chalcis. The first missionaries to the north of England after the Anglo-Saxon invasion were from Ireland, and it was the form they had given the Roman letters which largely dictated the signary of the early English. This mode of writing originating in Ireland is of even broader interest, for it went a long way in dictating the present Roman alphabet of all Europe.

In the sixth century after Christ, when the uncials of continental Europe had assumed more of a cursive character, the Irish so-called semiuncials suddenly appeared as the most beautiful book-hand known. For many centuries its appearance in a distant isle, far removed from the reputed higher civilzation of Gaul and Italy, was unaccounted for. It now seems clear that St. Patrick gave the Irish not only their religion, but this superior means of preserving their records of it, for it bears a marked resemblance to the mode of writing used in Gaul when he received his elevation to the priesthood there. Once introduced into the Irish monasteries, it was slowly brought into artistic perfection during the century following; the old and difficulty legible Roman cursives under their skillful fingers turned again to uncials, or at least something as well formed and distinct.

The century of formation ended, Irish monks began preaching the Gospel to the heathen of the continent. At the beginning of the seventh century they had founded monasteries in Italy itself and in Gaul, as well as in Switzerland and Germany. From that time onward theirs was the dominant influence on the book-hand of all Europe, an influence quickened by the reforms made by Charlemagne, due to the influence of the English Alcuin through the great abbey at Tours, which took the name of the Caroline minuscule, and was based directly upon the Irish semiuncials.

The reformation was not enduring throughout the territory of its practice. The character was at its best in the twelfth century, and then began to be supplanted by the barbarous Gothic or black-letter, more particularly in the north. In Italy the difficulty in reading it forced the writers of taste back to the minuscule of the eleventh century. Thus it was that black-letter was first used in printing by Gutenberg at Mayence. But when the German monks of Subiaco carried the first movable types of that form into Italy, they speedily had reason to know that the Italians preferred a more readable and more graceful letter, and the rounded forms appear in a book published by them in 1465, a form of letter greatly improved on two years later by Sweinheim in Rome itself, whence their present name. In 1470 they were taken to Paris and used by the Sorbonne there. England was at first committed to the black-letter through types brought by Caxton from Bruges; but Pynson is probably responsible for bringing the Roman type from Paris half a century later, when it was used for printing the treatise against Luther's doctrines by Henry VIII., which earned him the title of Defender of the Faith from Pope Leo X.

Selected for that purpose because the Pope to whom it was addressed was an Italian, the type used in the treatise was given all the prestige of royal favor, and since that time the eleventh century minuscules, derived through the Caroline letters from the Irish semiuncials of the sixth century, have been the dominant letters of western civilization, and are certain to find still wider use as time goes on.

Two other interesting alphabets were in use in Irish books, both derived from the Roman characters. There is no doubt that Ireland was in possession of Christianity in several of the counties of the ancient kingdom before the coming of Patrick, and there has long been a tendency on the part of Irish historians to assert an antiquity for their learning far back into Pagan times. The Bethluisnon alphabet seems to have been invented to bear out this assertion, the names of its letters being Celtic names for trees. The letters are simple, but their derivation from Latin and from the runes is quite evident. Even more curious is the so-called Bobeloth alphabet, the characters of which are derived from several sources, their names being those of scripture history.

Much more ancient than these were the Ogham characters in which the Irish and Welsh have preserved their most ancient records, though it was invariably the deeds of the conquering men from the north which were originally thus written. They are found only in those parts of the kingdom and principality as were settled by Scandinavians, and in the places where the Oghams are discovered there are no runes. As might be expected, they are simply another form of rune, and go back farther than the eighth century. They present themselves in something the form of a tree with branches, and bear a definite relation to the futhorc; the Irish in adopting them later called the several characters trees and the cross-strokes which compose them branches.

The Anglo-Saxon letters, which were far better adapted to the needs of present-day English than the Norman French characters which superseded them, began to wane with the conquest of William I., and, passing out of fashion with a French-speaking court, were never able to regain favor. It is to the Normans that we owe the nuisance of the meaningless letters C, Q, and X, which perform no function that can not be done by other signs, and it is to them also that we lack the character Eth and the Thorn and Ing runes, though the Christian Saxons themselves neglected this last. The various alphabets of the British Isles have little but historic interest to-day. The Irish in reviving interest in their own language have set some little store on preserving the identical forms used in the early centuries, but even they are succumbing to the greater beauty and far greater legibility of Roman characters.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertise ments, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

SOME SUBSCRIPTION SUGGESTIONS.

"I would like to have some information," writes R. R. Bowman, of the *Riverside Enterprise*, Riverside, California, "regarding the working up of circulation. The *Enterprise* is a lively evening paper, and this is a conservative and prosperous community, in the heart of the orange belt. Two years ago the paper conducted some very expensive contests, but we want no more of them — at least not at this time."

On looking up the *Enterprise* in the newspaper directory, I found that the paper had a very good circulation for the city and county in which it is published, and I hazarded the guess that the publisher is just now experiencing the reaction from the contests of two years ago, and that the publisher was beginning to feel that the circulation of the paper was suffering an unwarranted dropping off. If such be the case, it only means that this publisher is having the same experience as every publisher who has had the circulation of his newspaper inflated by a contest. Under such circumstances, there is nothing for the publisher to do except to have another contest or rely on the old, conservative methods of building circulation.

No Royal Road to Circulation.

Some years ago the contest was touted as the one royal road by which newspaper publishers might attain affluence, but it has now become so discredited that many newspaper men do not like to confess that they ever had one.

Nevertheless, some papers are still using contests to boost circulation, and some remarks on contests for the benefit of those who may still wish to use them may not be out of place. Let me say first of all, however, that I congratulate those publishers who are able to say with a pardonable touch of pride that they have never had a contest nor given a premium nor offered any other inducement than the worth of the paper itself. For such, these few following suggestions are not intended. They are intended only for those to whom they may be of value in keeping them out of the dangers which beset a contest.

There is no denying the fact that a properly conducted contest will increase the circulation of a newspaper, and if the paper has merit the subscribers thus obtained will continue to subscribe. Whatever standing the contest has among newspaper men is due to this fact, and not because any newspaper man in these days is deceived into thinking that a contest is the royal road to wealth. Here, then, in its results as a circulation-builder, is the sole justification for a contest, and a large share of the scorn which has been heaped upon contests has been due to those features which do not serve that one central idea of circulation-building.

The schedule of votes must be arranged to serve circulation-building instead of being made to favor the contestant who puts in money without building circulation. The schedule of votes should also be arranged to favor the contestant who brings in subscribers from the local field rather than the one who sends in the names of relatives residing in every State of the Union.

No one should be permitted to subscribe for more than three years, or, at the very most, five years in advance, and no premium should be paid for these long-term subscriptions. Extra votes should be given for subscriptions secured within the county, or whatever district the paper covers.

Circulation-Building Should Be the Object.

The usual "contest manager" has interests which run counter to those of the publisher, and wishes to arrange the conditions of the contest in such a way as to bring in as much money as possible. The publisher should keep circulation-building, and that only, as his lode-star.

I want to repeat that these remarks are not made for the purpose of encouraging any publisher to undertake a contest, but only as a suggestion to those publishers who find that circumstances justify some high-speed method of building circulation. The businesslike way to build circulation is to get out a good newspaper and then send out solicitors to sell it, but many a publisher who is getting out a good paper does not have the time himself and can not get a solicitor of any kind. We can not satisfy this kind of a publisher by telling him "Don't have a contest," "Don't give away premiums," "Don't use clubbing offers." We would say, however, "Don't" use any of these methods if you can possibly use the better methods of building circulation, but don't allow yourself to be guided too much by the successful publisher who did not have your problems to meet.

I recall a half-a-dozen years ago discussing circulation problems informally with a number of publishers gathered for a convention. One publisher stated that the next summer he was going to take a horse and buggy and visit every house in the county soliciting subscriptions, and he ventured the opinion that that was the proper method to get subscriptions. All present agreed that it was just the proper plan. A year later, at another informal gathering, he again brought up this method of getting subscriptions, and said he was going to use it the next summer. Still a year later, he was asked as to his success in driving over his county soliciting subscriptions, and was only prevented from again expounding his plan by the smiles on the faces of those present. Reduced to simple terms, this little anecdote teaches the futility of sticking to some subscription-getting plan which one will never be able to

put into effect. This publisher was already doing the work of reporter, editor, bookkeeper, collector, advertising solicitor, ad. and job compositor, and Simplex operator, and for him to cherish the thought that he could also be subscription solicitor and be away from his office four days a week was folly.

Many a publisher finds himself so loaded with duties that he can not undertake to be subscription solicitor, nor


The Southeastern Gazette

WINNERS OF 1914 MEDALS

DRAMATISTS TO APPEAR SOON

SIXTH ANNUAL MEET IN APRIL

TENT CITY FOR SUMMER TERM

SOUTHEASTERN'S SIXTH ANNUAL

FACULTY TALKS NEW FEATURE

BANQUET TO WINNING COUNTY

Well-balanced, symmetrical first-page make-up. By Warren W. Graham, Durant, Oklahoma.

can he find a suitable solicitor to do the work. Others may advise such a one not to attempt to solve his problem with a subscription contest, but I will not. My advice is limited to keeping in mind the only justification there is for a contest — the building of circulation — and to conduct it with that in view.

Some More Don't.

Another favorite "don't" is "Don't use premiums." Some publishers will give this advice without stopping to think that several of the best known national publications have built up their circulations by the use of premiums. Most country publishers, however, have discontinued the use of premiums, and it is well, because the giving of a premium one year is almost sure to mean that a premium must be given the next year, and the expense for premiums soon becomes a burden without any compensating advantage. My advice on premiums is much the same as that concerning contests — not "don't," but "better not."

With clubbing offers, however, I have no sympathy. They are expensive because of the advertising and other incidentals which the publisher must pay for. They are troublesome because the country publisher is the one whom the subscriber expects to remedy any laches on the part of the clubbed publication, and the publisher usually has troubles enough getting his own publication to subscribers regularly. The clubbing proposition also has a tendency to get the subscriber into the habit of looking for a bargain the same as premiums do, and this is undesirable. The fact that the clubbed publication, whatever it is, is to a certain extent a competitor with the publisher's own publication is also not to be overlooked. It is a competitor not only with the reader, but especially with the general advertiser, and to whatever extent the country publisher assists in the building up of the circulations of the larger periodicals — especially cheap farm papers — he is helping keep the national advertisers out of the local newspapers.

The inhibition against clubbing offers need not extend, however, to the matter of a publisher accepting orders for other publications from some of his regular customers. This small service to regular subscribers is appreciated and helps keep the friendly relationship between subscriber and publisher.

Study the Field.

It is easy enough to give the "don't" of a subscription campaign, but the affirmative suggestions are much more difficult. Circulation depends in the last analysis on getting out a good newspaper, and in studying the field to find out what especial kind of a good newspaper will



Effective advertisement composition by Chas. MacLeonhardt, Elkhart, Indiana.

impress people to such a degree that they will part with good money for it. What I mean by studying the field can best be shown by illustration. A publisher found that much of the land in his county was owned by people living at a distance. These people were interested in knowing each week just what crop conditions were, so the publisher printed an item each week on crop conditions and always put it in the same spot in the paper. Absent land-

owners became interested and took that paper, and in due time many moved to the county where they owned the land and of course continued to take the same paper. Again, a publisher noted the fact that there were many farmers' clubs in his vicinity, but that the doings of these clubs were inadequately handled. So he set about it to get a good report of each meeting of these clubs, and ere long built up a department which was a wonderful subscription-builder. Again, one section of the county, one nationality, one church, may be neglected in the news service, or in the kind of news service which it wants. Study it out. Serve the whole field, not only part of it. Many papers have what appears to be good news service, but still do

officials, why the town board did this or the county board did that, and of having some item of this kind every week. If the paper had any influence, such a policy could not be permanently successful, for the supply of bad public officials would become exhausted, but in so far as the policy agrees with making the paper useful to the whole community and fills a need in that particular field, I agree with it.

A Real Subscription Scheme.

The real subscription scheme is to get out a good newspaper. Contests and premiums are pretty much out of date, and no genius has yet announced any other high-



Well-balanced two-page spread, representing a symmetrical arrangement of cuts. By *The Pilot Review*, Clark, South Dakota.

not have the circulation. To "Plow a little deeper" is the best advice that can be given. Perhaps it need be only a very little bit deeper also — just some thing like catching the new settlers before they come to the county, or really reporting the proceedings of some farm clubs which would otherwise have been dismissed by the country correspondent with "The Farm Club met with John Jones Monday evening. A good time was had."

The country correspondent has been praised as the great circulation-builder for the country weekly, and while I would not detract from the praises which have been heaped upon him (or her), yet the editor must remember that the country correspondent is not trained to see news from the editor's viewpoint, and the editor who turns his journalistic attention solely to the city or village and leaves the country news to be mishandled by the country correspondent is making a mistake.

Another editor claims he has built up a good circulation by giving special attention to the misdeeds of public

speed plan. Discussions as to what constitutes a good newspaper are endless, because conditions differ in every field, and the problems of each particular field are only to be settled by study. I have attempted to give above a few things that publishers found out by study.

After the publisher has produced a paper worth selling, then the accepted method of selling it is by canvasser, circular letters, sample copies and advertising. The publisher himself is the best canvasser if he can afford the time, but the next best is one who can write up matters of interest about the portions of the field which he visits while soliciting for subscriptions. Circular letters with coin-carriers enclosed are good, and sample copies mailed regularly to the non-subscriber, especially about the first of the year, are good. The publisher should always have a complete mailing-list of his county on file, with the names of subscribers and non-subscribers indicated, and to this list of non-subscribers he should give systematic attention.

REVIEW OF NEWSPAPERS AND SPECIMENS.

BY J. L. FRAZIER.

CHARLES W. HODSON, Manhattan, Kansas.— The advertisement sent us is very satisfactory, although we should prefer to see a stronger heading.

CHARLES MACLEONHARDT, Elkhart, Indiana.— Your advertisements are invariably effective in arrangement, a characteristic example being shown on page 86.

Mansfield Mirror, Mansfield, Missouri.— More impression, with the possible use of a better grade of ink, would decidedly improve the appearance of your otherwise attractive paper.

The Seward Gateway, Seward, Alaska.— We admire your paper very much, but regret a better balanced make-up is not possible on four pages with so many advertisements, which are, however, very attractively composed.

EUGENE BOETHER, Lodi, California.— To arrange display lines on the bias, as you have done in the advertisement for Black's Garage, is a mistake, for nothing is gained in this unusual arrangement except an unsatisfactory effect.

WARREN W. GRAHAM, Durant, Oklahoma.— We have no fault whatever to find with the mechanical work on *The Southeastern Gazette*, make-up and presswork being particularly satisfactory. One of the first pages is shown herewith.

The Pilot Review, Clark, South Dakota.— We admire very much the clever arrangement of the two-page advertisement, herewith reproduced, but regret the necessity of using the old-fashioned type-face for the main display line. The rules forming the various panels are too light in tone and we would suggest rules of one point thickness.

The Lost Nation Press, Lost Nation, Iowa.— Your paper is an admirable one, the advertisements being strong and effectively displayed. We are certain, however, that the appearance of the paper as a whole would be greatly improved by the use of plain rule around the advertisements rather than the variety of decorative borders used.

The Weekly Record, East Grand Forks, Minnesota.— None but words of praise do justice to the energy and intelligence necessary to the successful execution of such a pretentious issue as your "Special Industrial and Agricultural Edition." We regret that the copy sent us shows evidence of an unsatisfactory setting of the fountain when printing some of the pages.

ORVAL RICKETTS, Farmington, New Mexico.— You publish an interesting paper, but we regret your display type is rather antique, worn, and in a variety of faces which mars the artistic appearance. One or two series in large fonts make a harmonious paper a matter of course. The variety of borders, too, is a rather displeasing feature, and we would suggest discarding them all for plain rule.

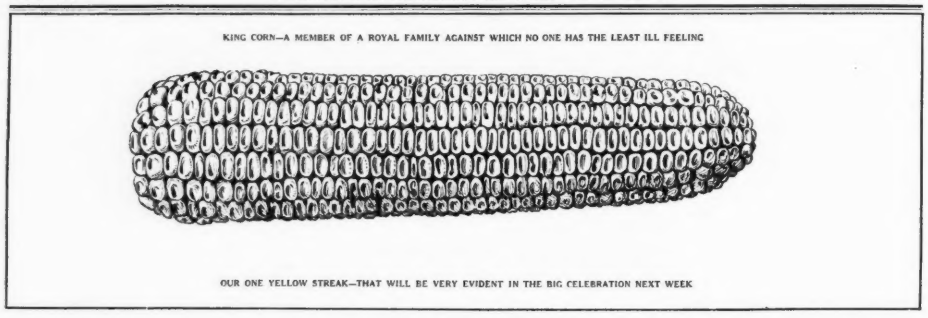
THEODORE T. MOORE, Lodi, California.— Of the two advertisements, we prefer the one in which the heading is set in Cheltenham Bold Condensed. Although the heading in the other advertisement is set in larger type it has not so much prominence because of the manner in which it is broken up into lines, and also because it does not have a pleasing background of ample white space as does the one set in Cheltenham.

The Appleton Press, Appleton, Minnesota.— You publish an admirable paper, the handling of the editorial work being all that could be expected. The arrangement of the Leader advertisement in the February issue is admirable, considering the large amount of matter. Presswork is maintained at a high standard in all issues. The advertisement for the corn carnival, made up of the cut of a large ear of corn, printed in yellow, and two small lines is highly effective and is shown herewith.

F. D. LAMB, Manhattan, Kansas.— The magnitude of your paper shows enterprise, and the equipment which enables you to have sixteen pages in type at one time is the means of saving you much expense. The advertisements could be improved by the use throughout of plain rule for borders rather than the spotty linotype border. Avoid makeshifts such as the handling of the words "will never" in the heading for the Purcell advertisement in your issue of February 12. The Forrester advertisement is commendable.

Lead Daily Call, Lead, South Dakota.— Some of your advertisements are highly satisfactory, but others show a tendency on the part of the compositors to endeavor to bring out too many features. Some of your advertisements illustrate a nice breaking up into panels and show how certain items can be made to stand out by being enclosed in a panel made up of heavier rules than ordinarily used, or by a border that is distinctive from anything used elsewhere in the advertisement. Some of the headings, however, crowd the top of the enclosing panel too closely, considering the large amount of space at the ends of the lines.

The Weekly Reflex, Kaysville, Utah.— Your special edition is comprehensive in its scope and the editorial department deserves commendation for its work, but the advertisements could be improved very much by the use of display type of regular proportions. Condensed type-faces are satisfactory when the space they occupy shows their use was necessary, but to use them in lines considerably shorter than the measure of the advertisements in question gives an unsatisfactory effect, besides much in possible strength is lost. Presswork on the issue is not as satisfactory as it could have been made by more thorough make-ready and the use of a better grade of ink.



Advertisement advertising Appleton Corn Carnival. In the original the ear of corn was effectively printed in yellow.

The DeKalb Review and *The Malta Mail*, both published by H. W. Fay, of DeKalb, Illinois, are all that a country newspaper should be. Their editor caters to the farmers, something all country editors should do, for the farmers are more loyal to their paper — the paper which publishes the neighborhood notes — than are the townspeople. Merchants naturally favor the paper which has the largest country circulation for the reason that there is invariably a fight on between towns for the farm trade, while the town trade is a certainty. Several halftones showing local scenes and individuals are seen in each issue, which is a feature more country papers could use to excellent advantage. Both presswork and advertisement composition on the papers are maintained at a high standard.

CHARLES L. TRUESDELL, Newton, New Jersey.— We admire the clean first page of *The New Jersey Herald*, which publication is very neat and attractive. We believe, however, the paper could be made to appear more interesting if top-heads were used in the first, third, fifth and seventh columns, giving four rather than three such headings. Then, too, some secondary headings could be used to good advantage in the lower part of the page on some of the larger items. A paper can be chock-full of good, live news, but if good headings do not proclaim the fact, the appearance of the page is uninteresting, even though highly satisfactory from an artistic standpoint. While the advertisements are better than the average, we note a tendency on the part of your compositors to bring out too many points in display. The big display points are given greater prominence when competing emphasis is reduced to a minimum. Then, too, we would avoid using condensed and extended type-faces in the same advertisement.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Relative Pressure on Large and Small Forms.

(1684) "Kindly answer the following question: If it requires 500 pounds pressure to secure a satisfactory print from a form of solid matter, 6 by 6 inches in size, how much pressure will be required to obtain similar results if the form is 24 by 24 inches?"

Answer.— The small form has 36 square inches of surface to print from. The large form has 576 square inches of surface, or sixteen times that of the small form. If 500 pounds gives adequate pressure for the smaller form, it will require 8,000 pounds pressure for the larger to give equally as good results, providing all other conditions are equal.

Glossy Effect of Half-Tone Plates.

(1691) Submits a folder printed in black, with small half-tone plates. Each half-tone is printed with a tint-block, giving a glossy appearance to the plate. The printer asks the following question: "What is the nature of the varnish which is used to give the highly finished and glossy effect to the plates in the enclosed circular? How is it applied?"

Answer.— Any ink-dealer will supply you with a tint body which is neutral in color, and in which the desired color of ink may be mixed. The resulting print will be glossy. Send a section of the circular to your ink-dealer and ask for a tint medium which will give the glossy finish. This is a better way than to try for the effect with the black. If you examine closely, you will note that the glossy effect is wholly in the tint. The tint is printed in the same manner as the black.

Slurring of Plate Mounted for Final Bed.

(1680) "If possible, will you kindly explain the reason for the following rather peculiar fact: In running work from plates mounted for final beds, we find a slur on the edge of the plates even though they measure, with the base, exactly type-high, and have found that we can only overcome this defect by underlaying the plates with a sheet of draw-sheet manila paper, bringing the plates to that much more than type-high. Our presses have been thoroughly tried out and we find them to be perfectly adjusted and the packing is exactly of the right thickness."

Answer.— We are at a loss to ascribe the trouble to any certain cause, for you state that the press is perfectly adjusted and the packing of the proper thickness. If the trouble was one the writer was dealing with he would (1) micrometer the bed bearers, and (2) see if the cylinder bearers had a perfect contact therewith when under strain of a heavy form, and (3) that the packing did not exceed the height of the cylinder bearers more than about .005 inch. If the foregoing test showed a normal result, he would examine the plates to see if they were in perfect contact with the supporting beds, so that there could be no yielding under pressure. Further than the above, we could not suggest any cause without an examination of parts. We judge a close scrutiny of the various parts affected will reveal the real cause, which now appears rather obscure.

Unsuitable Ink Used.

(1685) Submits a specimen of half-tone work on a fair grade of enamel stock. The plate does not print clearly. In the middle tones the white dots are filled, and in other places the continuity of the tone is broken by spots, which, under the glass, show that the print is weak. The printer asks that we advise him how to overcome the fuzzy appearance in the plate. Owing to the possibility of a combination of abnormal conditions, our advice must be general. The first point to call attention to will be the condition of the rollers. For a half-tone plate, where a good half-tone ink can be used, the rollers should be smooth and fairly firm. The ideal roller for this work will have the resiliency and surface such as engravers' proving rollers have. They are fairly firm and have a smooth surface that is well adapted to the breaking up of stiff inks. Such rollers will lay a proper film of ink on a plate, and where the make-ready is approximately correct, the printing will be quite acceptable. The second condition relates to the use of inks. For a medium grade of enamel stock the ink may be a soft half-tone grade. With this ink, combined with good rollers and a reasonably careful make-ready, the work can scarcely fail to satisfy. Of course it will be necessary to carry the color just right. This latter condition being quite as important for clean printing-plates as any of the foregoing. It is also, perhaps, the most difficult in executing, as there is no guide except the keenness of discernment of the pressman.

Printing Consecutive Numbers.

(1686) A Kansas printer writes: "Some time ago an article appeared in your valuable journal explaining how to arrange figures so that the consecutive numbers are produced without using a numbering machine. We would like to use that information now, as a city club liquor law requires the printing of numerous coupons that are numbered in various ways. Any information will be appreciated."

Answer.— The article you refer to appeared in the April, 1912, issue of THE INLAND PRINTER, on page 64. The following is the pith of the article:

"A customer wanted a large figure at the top of a check. The numbers were to run from 1 to 200. The problem was to print the job without lifting the form 199 times. I used a 48-point Cheltenham Bold figure and set the form complete, using the character 0 to begin with. I printed twenty cards with 0, twenty with 1, and so on to 9, inclusive. Then I gathered 1 to 9 and laid them aside complete.

Next I locked up 1, printed it to the left of first figures, making two of each, followed up with 2, 3, 4, etc., to 0, where only eleven were needed, ten for 100 to 109, and one for 200, completing the job with only twenty changes."

We would advise our correspondent to secure a typographic numbering machine, as they can be used economically on both long and short runs. The wide range of adaptability of these machines is marvelous.

Electricity in Stock Affects Folding.

(1687) A country publisher writes "What remedy would you suggest for the following trouble: We use 30 by 44, 50-pound news sheet. After this has been run through the press we feed it through a Mentges folder. After the stock passes through the press it seems to be charged with electricity and we can hardly get the sheets to go through the folder; in fact, we spoil a great many sheets during the run. Will thank you for suggestions."

Answer.— If you can not install a mechanical device for removing the electricity from the stock, would advise that you put a new tympan on the press, consisting of the stock you generally use. All of the sheets in the tympan are to be greased on both sides with a mixture of one-half machine oil and one-half paraffin. This mixture may be compounded by gently heating the machine oil and adding a lump of paraffin, which you can procure from a grocery or drug store. It is comparatively cheap. The tympan will then consist wholly of stock which is well oiled. The second part of the operation will consist in removing the stock from the bundles as soon as received from the freight-house and piling it on a table or other place which will be near a stove or steam coils. The last part of the operation is that after one side has been printed, the stock should be kept near some source of heat, providing the previously mentioned operations fail to remedy the trouble. The foregoing procedure usually prevents trouble, but if it does not give you any relief, you may find it necessary to install an attachment for your press to dissipate the electric fluid that accumulates in the stock. This trouble usually arises in cold stock, or in dry, frosty weather. When the air is warm or moist it is rarely present, except in abnormally dry pressrooms. Where the ventilation in a pressroom is what it should be, there is seldom any trouble from electricity in stock if it receives proper seasoning.

Overpacking of Cylinders.

(1688) An Indiana pressman writes: "Some time ago you recommended paraffin and kerosene to me as an offset mixture on a rotary magazine press, and requested a report of its merits. I found it satisfactory, but in my opinion the addition of a little heavy machine oil improves its working qualities. While looking through a copy of Kelly's "Presswork" I found a statement which seems contradictory. It is to the effect that the surface of an overpacked cylinder travels farther and slower than the bed. Now it seems to me that the greater the circumference of a cylinder, traveling at a given speed, the farther and faster it will travel. Would not an overpacked cylinder, if the statement were true, tear off a draw-sheet at the rear instead of the head?"



Stehekin Valley, at the Head of Lake Chelan, Washington, Showing Glacier in the Background.
Photograph by C. R. Herrand.

Answer.— Our experience with overpacked cylinders always has been that the tympan pulls out from the clamps under the grippers. As the radius of the cylinder surface is increased, it appears that the printing surface will have to travel relatively farther than if it were normal, or equal to the length of the cylinder bearers. Still, this question is one that is possible to discuss from several viewpoints, and to argue the point properly there should be a fixed basis to begin with. So the question may be put as follows: If a cylinder is overpacked, and the draw-sheet pulls out from the clamps, what is the direct cause? Our readers may give their views on this matter after making an analysis of the causes.

PERSIAN-ORANGE INK FADES.

(1692) "What can I add to Persian-orange ink to prevent it fading, as I often use it on hangers?"

Answer.— There is no remedy for fugitive colors. They should not be used for work that must be exposed to sunlight. Have your inkmaker mix an ink from colors that will not fade in sunlight.

FROM PAPER-MILL TO PRESSROOM.

NO. IV.— THE CONSTITUENTS OF PAPER.

BY WILLIAM BOND WHEELWRIGHT.

THE technique of paper-making varies greatly in accordance with each particular product. In fact, so wide is the range of paper products, that the different branches of paper-making severally require knowledge so special that an artisan in one branch might be as useless in another as if it were an entirely different industry. The coating of paper, for example, is an absolutely different trade from that of paper-making.

This remarkable diversification is entirely the development of a century, and principally the evolution of the past thirty years consequent to the discovery of wood cellulose. To-day the products of the paper-mill are no longer confined to the use of pen or press. We ride on car wheels made in part of paper; sit in paper-seated chairs; drink from paper cups; eat from paper plates; use paper napkins; wrap our food in parchment paper; sheath our buildings with paper without, and wall paper or wall board within; keep out the rain with roofing paper if we please. Our shoes, even, contain a paper part, said to be more durable than leather. Millions of packages, mailing-tubes and boxes are made of paper. It is even spun into a kind of yarn and woven into imitation cloth, while in Germany a surprising imitation silk necktie is produced from wood-pulp. In electrical engineering, paper as an insulator is almost indispensable.

All these paper commodities, and more too numerous to mention, require special machinery and treatment. To give an exhaustive treatment of the subject would require volumes, but for the purpose of this series of articles we are principally concerned with printing and writing papers.

Broadly speaking, there are five steps in the manufacture of paper:

1. The isolation of the paper-making fiber from the raw material.
2. The conversion of the fiber into pulp.
3. The beating and refining of the fiber, and the admixture of non-fibrous components.
4. The manufacture of the mixture into paper.
5. The finishing of the paper and its preparation for the market.

Cotton and linen rags, hemp, woods and plants, each require their peculiar treatments. Cotton and linen, being the original paper-making fibers, will be considered first.

Rag Stock.

Rag papers may be made from all sorts and conditions of rags, so the fineness of the finished product depends upon the newness and quality of the rags. New white cuttings from textile factories are the best, as their strength is unimpaired by previous use, and they may be prepared for manufacture with a minimum use of chemicals.



RAGROOM, PIONEER MILL, CRANE & CO.

The two girls in the foreground are sorting the rags. Those beyond are cutting them into suitable sizes preparatory to boiling.

From this high standard, rags are graded down in accordance with their color, cleanliness and condition. The first sortings are made by stock-dealers, and the paper-maker orders whatever grades are suitable to his purpose. After their receipt at the mill, the bales of rags are opened, dusted by machine and distributed to girls, who sort them, open up the seams so as to release hidden dirt, remove buttons and other foreign material.

In the making of the highest grades, the new white rags are cut by hand into small pieces of uniform size, but ordinarily they are fed into a mechanical rag cutter. After this they are passed through a dusting machine to rid them as far as possible from dirt and foreign matter, which might otherwise appear as specks in the paper.

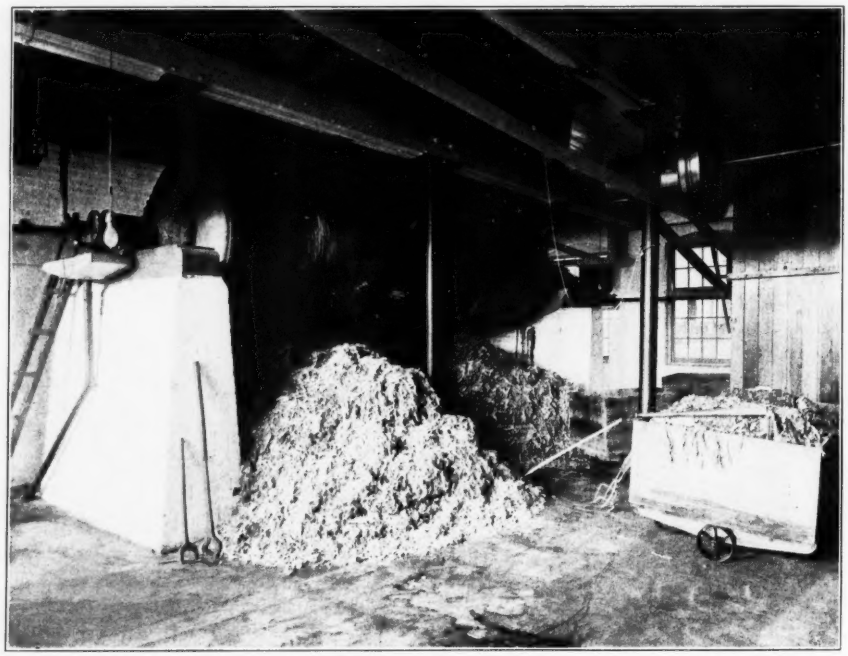
BOILING.— Fatty and greasy matters are associated with the fibers, and in order to obtain the pure cellulose fiber the rags are cooked, under steam pressure, in rotary boilers with caustic soda. This saponifies and dissolves the non-cellulose compounds, and the soda in combination with these soluble materials is subsequently washed out. The amount of steam pressure, the quantity of chemicals, and the duration of the cooking, are subject to variation under different conditions. At the conclusion of the process the manholes in the boilers are opened, and the contents are deposited on the floor, later to be transferred to the washer room.

WASHING.— A washing engine consists of an oval tub about four feet high. It is divided longitudinally by a partition or " mid-feather," with a passage left at either end for the circulation of the stock. On one side is located a large roll, having a continuous parallel series of knives horizontally inserted in its surface. The floor of the engine slopes gently up to a point under the roll, where a bed plate is set. Behind the roll is an abrupt drop back to the general level of the floor of the tub. This is known as the " back-fall," and assists in the circulation. The roll may be raised or lowered over the bed plate, and by this means the breaking of the stock is regulated.

Affixed to the tub is one or more washing cylinders, so arranged that they may be lowered into the stock. These are constructed in such a way that during the process of washing the water passes through their wire-covered surfaces and is drained into the hollow axle of the roll by an interior arrangement, called buckets. The axle, being open at one end, permits the wash water to escape.

At first the engine is partly filled with water, then the rags are gradually thrown in until the tub is full. The revolving roll keeps the mass in circulation, while the rags are broken and shredded as they pass beneath it. A continuous stream of fresh water runs into the tub, and in running out through the revolving washer drums carries off the dirt, but the fibers themselves can not pass through the wire coverings, so remain until cleansed. Necessarily the water used must be free from sediment or mineral impurities, such as iron, otherwise it would fill the stock with specks. Therefore, a filter plant is usually maintained.

BLEACHING.— After the washing has been completed the drums are raised clear of the stock and bleaching liquor is introduced. This is an important step, and if not carefully managed may impair the stock. For instance, if bleaching is carried on at too high a temperature, the white color obtained will not be permanent, and discoloration will occur after the paper is made. Much of the paper, which at first displays a brilliant white color, will afterward take on a yellowish tinge, especially if it is exposed to light. A comparison between the century-old hand-made papers and modern " fine writings," makes the old papers appear a " natural " shade, but place both for a few hours in the sunlight and often the modern paper will fade, whereas the old sun-bleached papers remain unaltered. The high artificial bleaching does not yield permanent results.



BOILER ROOM, CRANE & CO.

The contents of the rotary boiler have been emptied upon the floor. The next step is to wash and bleach the rags.

After the bleach liquor has been thoroughly mixed in, the stock is discharged into drainers and allowed to stand for a week or more, until no traces of chlorin remain. In this state the pulp is known as " half-stock."

The treatment of hemp is so similar to that of rags that a description here of the process is superfluous.

Wood-Pulps.

Wood-pulps are of two classes, mechanical and chemical. In the lay mind there often appears to be some confusion between the two, leading to an unreasonable prejudice against papers made from either class. The fact is so generally known that news-print, the cheapest

and poorest of paper, is made from wood, that the partially informed person is prone to think that all wood papers are of low quality, whereas paper of permanence and excellent quality may be made from the high grades of wood cellulose chemically prepared.

GROUND WOOD.— The mechanical, or ground wood, as its name implies, is made by grinding logs from which the bark has been removed. The logs are shipped, or floated, from the lumber camps to the mills, where they are cut to convenient length, and the bark is removed. Next they are taken to the grinders. One type of grinder consists of a vertical grindstone encased in an iron jacket. There are three pockets over its circumference into which the logs are placed. They are held by hydraulic pressure against the revolving stone, over which flows a stream of water, and are rapidly reduced to fibers. These fibers are carried by the flowing water into a chamber below the grinders, passing through a screen which catches the coarser bits, the fibers of suitable size thus being separated from the rest. This pulp is still not sufficiently fine or uniform, so it is pumped into screens and forced through the finely perforated plates. The fibers are carried through with a large quantity of water, and are formed into thick sheets by means of a so-called "wet machine."

WET MACHINE.— The wet machine consists of a vat, in which a partially submerged hollow drum rotates. The surface is covered by a wire cloth, and the hollow axle of the drum acts as a drain for the fiber-laden water, which, in passing through the drum, deposits a film of fibers upon the revolving surface. This soft-pulp film, continuously forming, is removed from the top of the drum by an endless felt running tangent to it, and held in close contact with it by a couch roll, the pressure of which causes the web of pulp to adhere to the felt.

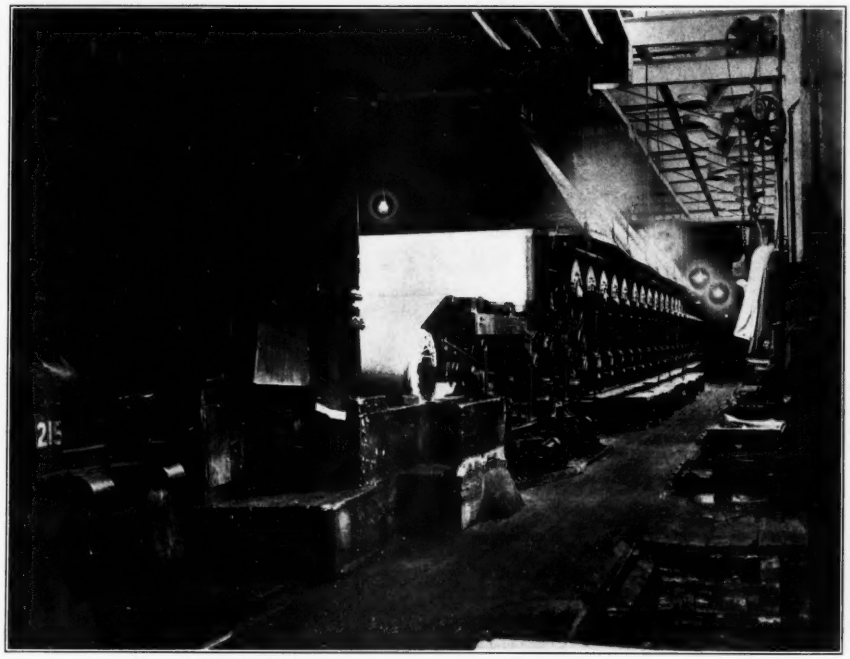
The felt passes between two squeeze rolls, and the pulp adhering to the upper roll is wound up until a certain number of layers have accumulated, when it is cut across by a knife and removed as a thick sheet.

The sheets, folded to a convenient size, separated by alternate pieces of sacking, are put in a hydraulic press and squeezed to remove the water. The pulp is taken from the press about fifty per cent moist; the sheets are separated from the sacking and are now ready for use or for shipment.

This pulp contains practically all the constituents of the original wood; has little strength, inferior felting properties, and is not of permanent character. Its utility results largely from its cheapness. When made into paper with a suitable admixture of sulphite pulp, for strength's sake, it proves to be admirably adapted for the fast-running newspaper presses, as ink dries upon it almost instantly.

It is also used in the making of boxboards, cheap cardboards, pie plates, wall papers, etc. It should, however, be strictly excluded from all papers of more than ephemeral purposes, because of its lack of permanence. The appearance of a paper containing much ground wood is inferior, as the color is poor and small shives of wood may be discerned on the surface. An easy and reliable way to ascertain the presence of ground wood is to moisten the paper with a drop of strong nitric acid, which develops a dark-brown stain if ground wood is present. The quantity of ground wood is roughly indicated by the intensity of the stain.

(To be continued.)



CYLINDER MACHINE FOR DRYING PULP, BURGESS PLANT.

The web of pulp is shown as it passes from the cylinder mold over the couch roll toward the driers.

IF you want to succeed in the world you must make your own opportunities as you go on. The man who waits for some seventh wave to toss him on dry land will find that the seventh wave is a long time a coming. You can commit no greater folly than to sit by the roadside until some one comes along and invites you to ride with him to wealth or influence.— *John B. Gough.*

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Estimator Seeks Opening.

(3105) Seeks position as estimator, cost expert or accountant; has executive ability and is thoroughly experienced. Best of references.

Advertising Solicitor Seeks Position.

(3106) Young man, twenty-one years of age, desires to connect with advertising agency or advertising department of a good Republican newspaper in small city. Four years' experience in newspaper and advertising business; two years as advertising manager and solicitor on small daily. Best of references.

Linotype Operator Seeks Opening.

(3107) Linotype operator, twenty-five years of age, with five years' experience on machines, seeks permanent position. Has worked on all single-magazine models and Model No. 8. Gets good proofs and has average speed. Union. Can help on floor and care for machine. Best of references.

All-Around Printer Desires Position.

(3108) Desires to get in touch with some one needing the services of a good all-around printer. Can do advertisement and job work. Can also operate linotype, and would like an opportunity to advance in this branch. Twenty years' experience in the business. Has worked on stonework, lock-up, imposition and make-up, both newspaper and job.

Printer and Musician Seeks Work.

(3109) A young man, twenty-four years of age, desires to connect with a small job or newspaper office. Has had eight years' actual experience. An I. T. U. graduate, student of the I. C. S. course in advertising. Wants to locate in a town where he can render his services to band or orchestra as a trombone player.

Engraver Seeks Broader Field.

(3110) An artist, thirty years of age, for eleven years connected with a large engraving-house, the past eight years in the capacity of working foreman, desires to connect with a progressive printing and engraving concern where the services of a competent and active workman are appreciated. Can handle all the general engraving-house work, also capable of directing the manipulation of color plates. Best of references.

Seeks Position as Manager or Superintendent of Large Plant.

(3111) Wants a position as manager or superintendent of a large manufacturing plant where possibilities are great and where there is a large volume of business. Has had entire charge of a large Illinois plant producing $300,000 per annum. Will not consider anything paying less than $3,000 a year.

Seeks Connection with Editorial Department or as Proofreader of a Technical Publication.

(3112) A man, editorially connected with a number of small periodicals, who has written many articles and short stories for various periodicals and New York dailies, seeks a position with editorial department or as proofreader of a technical publication, or as advertising-copy writer for an electrical firm. A graduate of Cooper Union in electrical engineering. Twenty-eight years of age.

Linotype Operator Seeks Position.

(3113) Seeks employment as a linotype operator. Has just completed course of instruction at factory of Mergenthaler Linotype Company.

Linotype Operator and Compositor Seeks Position.

(3114) Young man, twenty-one years of age, seeks position in a country town as linotype operator or compositor. Speed, about 1,000 lines of eight-point, 13 ems, in nine hours. Would be willing to work on case also.

Cylinder and Platen Pressman Seeks Position.

(3115) First-class cylinder and platen pressman, ten years' experience on all kinds and grades of commercial printing, would like to take charge of pressroom. Willing to go anywhere. Best of references. Union.

Proofreader and Compositor Seeks Change.

(3116) Man, thirty-six years of age, desires to connect with a newspaper office, preferably in the South or away from the Atlantic coast. Served apprenticeship in a university printing-office. Engaged six years as proofreader in a book, catalogue and general jobbing office; also seven years' experience as proofreader on a morning paper. Best of references.

Seeks Position as Linotype Operator.

(3117) Lady printer-operator desires position as linotype operator.

Compositor-Monotype Operator.

(3118) Young man, twenty-five years of age, nine years' experience on jobwork, make-up, advertisements, etc., just completed factory course on monotype keyboard, desires position in East or Middle West, either as keyboard operator or combination operator and hand compositor. Union.

Opening for All-Around Printer.

(3119) Wanted, about May 1, thoroughly competent printer who can do all kinds of work and at the same time act as foreman. Must understand newspaper and job presses and Omaha folder, and know how to feed and regulate and keep them in order; must be skilled and rapid ad. and job man; must understand make-up and make-ready; though not necessary, an understanding of the standard linotype machine would be an advantage; must be able to estimate jobs and know how to facilitate work and keep an office force busy. First letter must state experience, references and wages wanted.

Partner Wanted.

(3120) Publisher desires a partner with $800 to purchase half interest in official county paper. Will lease second half interest to acceptable party, giving him all of income, provided he assumes the entire management and work, for stated period. Circulation of paper, 300. Town located on Cross-State Automobile Highway, at Missouri River crossing. Summer-resort town. Forty-thousand-dollar government hospital just completed in town.

Compositor Seeks Change.

(3121) A compositor with thirteen years' experience in both ad. and job work seeks a position where he can work part or extra time on a linotype. Has had some experience on the machine and desires to obtain more.

Desires Position as Editor with Privilege of Leasing or Buying Plant.

(3122) Newspaper man, having just sold his interest in a southern plant, desires position as editor of a weekly newspaper, preferably in the South, on salary, or would lease plant with the privilege of buying same. Has had twenty years' experience as editor of the paper just sold.

Linotype Operator Seeks Position.

(3123) Young man seeks position as linotype operator or floorman. No bad habits. Can accept position at once.

Job Plant for Sale.

(3124) A job plant, in first-class condition, with good equipment, including monotype machine, located in Virginia, is for sale. Business amounts to about $10,000 a year at the present time, without any soliciting. A good man can increase the business considerably. Physical condition of owner is the only reason for selling.

Seeks Position as Foreman or Layout Man.

(3125) A practical printer, with a thorough knowledge of good printing, desires position as foreman or assistant foreman in a large, progressive printing-house in southern Ohio or the Middle West. Would consider connection with advertising house or advertising department of mercantile business.

Linotype Machinist-Operator or Foreman-Machinist.

(3126) Permanent position desired by competent man having fifteen years' experience; practical printer, first-class mechanic and fast operator, with clean proofs. Qualified for assuming complete charge of linotype plant, or foreman of newspaper composing-room. Strict disciplinarian and systematizer. Age 38. Married. Union. References furnished as to character and ability.

Written for THE INLAND PRINTER.

THE RIVETT FLONG MACHINE.

BY ALFRED W. BIRDSALL.

AT one time Joseph P. Rivett wrote a history of ranch life in Colorado — and it was a good history, too. He did this as a sort of pleasure venture and to while away the evenings in the Land of the Gods. His little history was put in book form and extensively sold. The author was surprised, because he had simply written for pastime without any idea of getting real money for it. Of course, Joe was gratified at his own versatility, because he is a mechanic and had made no pretense of being a writer.

Encouraged by this first success, he made up his mind to work out a few mechanical problems as soon as opportunity allowed. His head was chock-full of ideas, but how could he ever put them into realization? He advanced theories, only to be halted and requested to postpone action by those who could have materially benefited by his knowledge.

Then he went with the Western Newspaper Union, and here he found M. H. McMillen in charge — a man of courage, tact and knowledge. Mr. McMillen realized that Rivett was a genius and resolved to back him, and he did it — even against the judgment of others in the concern.

Rivett's chance had come, and he was wise enough to realize it. Starting in to do little things better in a new way than they had been done, he soon became a noticeable factor and moneymaker for the concern. He worked quickly, and with an unassuming courage that brought him rapidly to the front.

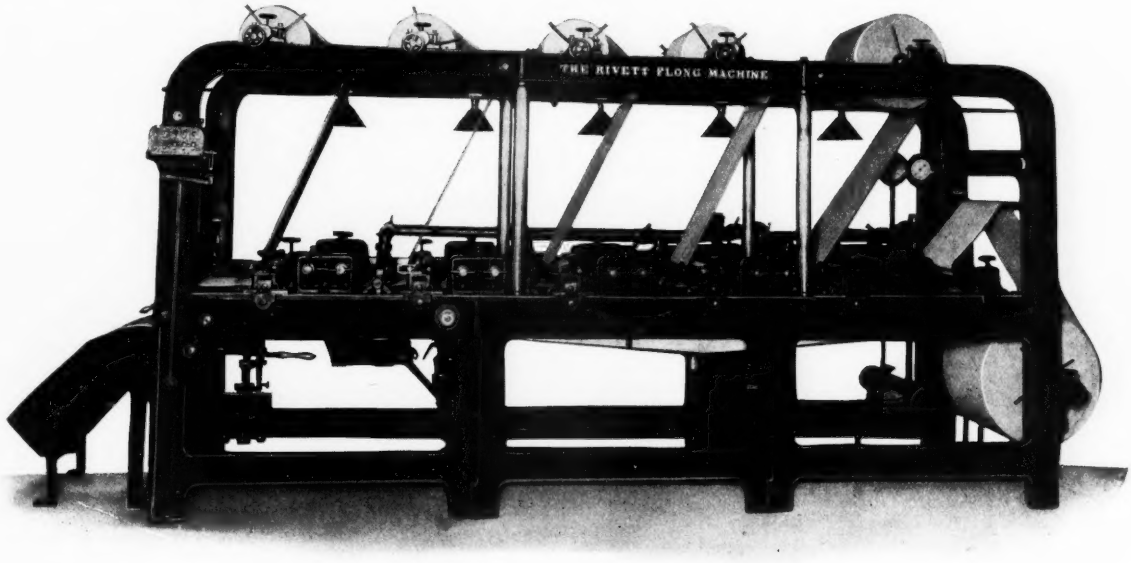
When he realized that his effort was not in vain, he began to patent things. His wax-case warming cabinet for electrotypers was the first of his successes, then followed his backing-up pan lifting device.

The wax-warming case is so arranged that all of the cases are constantly in view, and are kept at an exact temperature by means of an ingenious compressed-air arrangement.

The backing-up pan carrier operates without pulleys, chains or ropes, and has proved a decided success.

Not satisfied with doing things in the electrotype foundry, he sailed into the stereotyping department. Man-killing, heavy-weight, old-fashioned casting-boxes were thrown out and the very latest equipoise flat-casting water-cooled boxes put in. Old methods in matrixmaking were discarded, and a wonderful battery of pneumatic drying-tables were installed, and so arranged that he made a saving of over $13,000 a year in the making of matrices.

Then he made an attack on the ancient method of making matrix flong, with the result that he has produced the mechanical marvel of the matrix-making business — a machine artistically and gracefully constructed for laminating the paper used in the manufacture of the flong, from which matrices are produced, and from which stereotype plates are made.



Side View Rivett Flong Machine.

The machine will automatically laminate, count and deliver 270 finished matrix flongs an hour. The operating expense is about one-fifth as much as the old hand method. The waste is nil.

The keen head of the Western Newspaper Union, G. A. Joslyn, of Omaha, Nebraska, a man many times millionaire, through Mr. McMillen entered into the proposition of handing out twelve thousand dollars to experiment on the automatic making of wet flong. It had been tried many times before, only to result in failure, but Mr. Joslyn had the money, Mr. McMillen the confidence, and Rivett had the nerve — a combination that has always won.

In company with the writer, Victor Lawson, owner of the Chicago *News*, William Field, manager of the Chicago *Tribune*, Irving Stone, the master mind of newspaper machines, Mr. Rogers, manager of the *News*, and Henry Carey, representing the American Newspaper Publishers' Association, examined the machine very closely and also the unique automatic matrix drying and cooling devices, including the one-direction, one-roll, ever-forward process of molding a matrix. In this process the work goes ahead always, and the form is not rolled back and forth as is the present custom in all stereotyping-rooms.

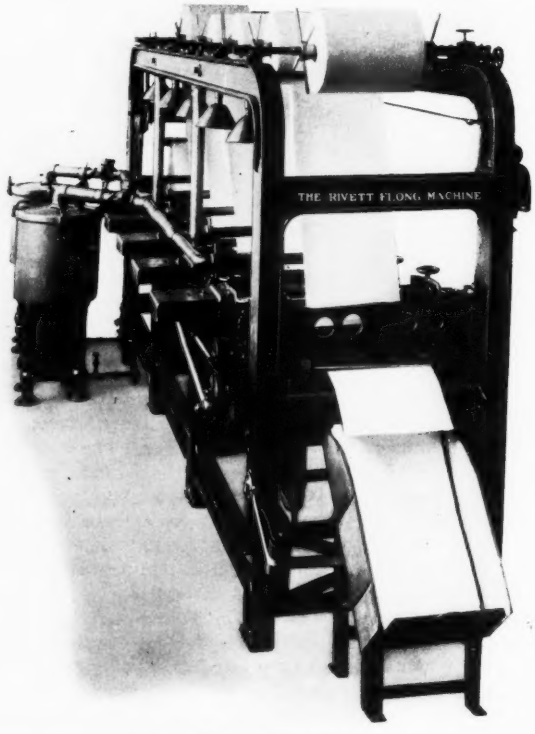
There have been numerous attempts to build flong-making machines, but never have any of them been automatic or practical.

The Rivett machine is a radical departure from previous attempts to construct a successful wet-flong machine, and the main factor of success is the method of applying the paste to the web of paper. Patents have been issued for various wet-flong machines, each of which depended on gravity in applying the paste, or employed feed-rollers or troughs in which the webs were submerged in their course through the machine.

All of these methods have proved deficient, principally for the reason that paste has not the viscosity of glue and will not move in a uniform and unbroken stream unless under pressure.

Recognizing this fact, Mr. Rivett adopted the pressure principle of feeding the paste as being the only method to positively and uniformly apply a fluid of the consistency and ingredients characteristic of wet-flong composition.

The machine is provided with two air-tight tanks, one containing a fairly thick paste for the heavy sheets of blotter, and one containing a thinner paste for the tissues forming the face of the flong. Underneath the paste-tanks are pressure cylinders which force the paste through pipes and into nozzles provided with adjustable blades for governing the flow. The paste is applied to the webs in small streams, or ribbons, and are then spread into the fiber of



End View Rivett Flong Machine.

the paper by brushes moving reciprocally across the webs. The resultant effect is a layer of paste spread absolutely uniform and in any quantity desired. The flow of paste may be governed by the air pressure and by the adjustable blades of the mouthpieces in the nozzles.

There are five units to the machine, each unit consisting of draw and compression rollers, one paste nozzle divided into seven mouthpieces, and two reciprocating brushes extending across the paper. A cutter at the head of the machine severs the continuous flong into suitable lengths, the different sizes being obtained by the operation of a lever, and can be shifted while the machine is operating.



Joseph P. Rivett.

The five paste-nozzles are automatically opened when the power is turned on, and only at a ratio commensurate with the speed of the machine.

The brushes can be turned from the face of the flong while the machine is in motion, and raised and lowered vertically at will.

William Spalckhaver, chief engineer of R. Hoe & Co., the man who built the first electrotype and stereotype machinery in the United States, examined the machine not long ago and wrote Mr. Rivett a very charming letter, congratulating him on its construction and particularly expressing his admiration of Mr. Rivett's conception.

DID HE MEAN IT.

Supper was in progress, and the father was telling about a row which took place in front of his store that morning:

"The first thing I saw was one man deal the other a sounding blow, and then a crowd gathered. The man who was struck ran and grabbed a large shovel he had been using on the street, and rushed back, his eyes blazing fiercely. I thought he'd surely knock the other man's brains out, and I stepped right in between them."

The young son of the family had become so hugely interested in the narrative as it proceeded that he had stopped eating his pudding. So proud was he of his father's valor, his eyes fairly shone, and he cried:

"He couldn't knock any brains out of you, could he, father?"

Father looked at him long and earnestly, but the lad's countenance was frank and open.

Father gasped slightly, and resumed his supper.— *Philadelphia Public Ledger.*

COST AND METHOD

BY BERNARD DANIELS.

A Tender Sympathy for the Customer's Pocket.

It would almost seem that printers are, of all purveyors of merchandise, the most solicitous regarding the effects of their prices upon the pockets and feelings of their customers. Instead of consistently making the correct price for the labor involved, and by regularly quoting it, educating the buyer to a knowledge of true values of the kind of printing he uses, they tenderly look after his feelings and pare off their profits, and sometimes more than the profits, for fear of hurting him. Of course it makes no difference that the printer's family and dependents are grievously hurt by the inconvenience of an unprofitable business and the lack of the luxuries that the customer buys with the savings the printer has so thoughtfully presented him. The following letter is a mild case in point:

I wish to ask how you would estimate the enclosed job of remittance-blank books.

Sheets are to be 15 inches long by 5½ inches wide. The same form is to be printed on the other side at the opposite end, so that when the sheet is folded over, a carbon copy of the original may be secured. Allowing for binding room on the first end, the sheet is to be perforated in the middle so that the original may be torn out and mailed with remittance. Lastly, they are to be bound substantially for office use. Customer desires two books of 100 sheets each.

This job is one that I find hard to estimate on, for the reason that there is such a small quantity wanted. The price will be too high per book to suit the average buyer, and there is always the tendency to shade it down to make it look better.

This job has been estimated as follows, making due allowance for the fact that it must be done as inexpensively as possible and give a good and useful book:

Stock, 3 quires, 17 by 22, 20-pound, at 10 cents	$0.30
Handling and cutting stock	.20
Composition, 2 hours, at $1.20	2.40
Lock-up	.20
Make-ready and press run, 1½ hours, at 80 cents	1.20
Ink	.10
Perforating, round holes, 100 cuts	.20
Binding, 2 books, quarter-bound, turned edges	.50
Total cost	$5.10
Add for profit, 25 per cent	1.28
Selling price	$6.38

Under ordinary conditions, a job figuring up to $6.38 should be sold for $6.50; but if our correspondent feels very tender-hearted he might sell it for $6.25.

The last paragraph of the letter says: "The price will be too high per book to suit the average buyer, and there is a tendency to shade it to make it look better." This is all too true, and many do this as a course of least resistance, taking the loss rather than explain to the buyer the true condition and making a quotation on a larger number of books to show him that the price is a fair one.

The customer should always be told that on such jobs the greater part of the cost is in the preparatory work, and that it costs just as much to get ready to print a hundred sheets as a thousand.

It is sometimes a good plan to quote for one book at a certain price and additional copies at the same time at so much per copy. In this case it would be: One book, $5.50, and additional books, 75 cents each. Such a quotation would always bring an increased order if the customer had any use at all for the additional books.

But the main advantage of such quotations would be that they would educate the public to know that there was a certain amount of preliminary work about printing that must be paid for even if only one copy were needed, and the difficulty of seemingly large price would soon disappear. In many mechanical businesses it is necessary to make patterns and jigs before a number of duplicate articles can be made, and the buyers of those goods do not object when the price is high for a small quantity because of this. Neither should they in the printing business, nor would they had not the printer educated them to it.

How the Cost Is Divided.

Being possessed of the idea that the proper time to find out whether a job of printing is going to contain a profit at a certain price is before the job is taken rather than after it is completed and delivered, we find these discussions of where and how the losses are incurred very much like post-mortem dissections in a morgue and just about as disgusting to the sensibilities of a high-strung sense of business integrity. The necessity for the post mortem on the job, like that of the cadaver, is the result of failure to observe the correct rules of life — business, mental, or moral.

However, our professional interest in the analysis of a term of three years' business of a moderate-sized printing-plant which was about to change hands, leads us to give the readers of this department some of the data in a condensed form in the hope that it may help them to diagnose the trouble with their own businesses and prescribe the proper remedy with the aid of a cost system.

This plant had a paid-up capital of $30,000, of which about one-fourth was taken up by open book accounts against its customers and three-fourths represented by the plant itself, this latter having an invoice value equal to the capitalization, and a present book value of seventy-five per cent of its cost. It had been doing a business of very nearly twice its capital each year, or a total of $172,000 for the three years. During this time it had paid its owner in net profit about ten per cent on the investment, or $3,000 per year.

Nearly a month was spent by the accountants in going over the details of the business, for the reason that the superintendent of the plant claimed that he had consistently added twenty per cent to all costs to provide for profit, and the proprietor felt certain that he was therefore the victim of some sharp practice because the net profit was a shade less than ten per cent.

After a careful post mortem had shown that the books were all correct and that every cent was honestly accounted for, he determined to sell out and put his money into some more profitable investment, making the remark: "Ten per cent is so little more than the interest on a good mortgage that it is only a fool that would accept the worry for the difference." In his State mortgages bring seven and eight per cent.

From the figures obtained by the accountants, we were privileged to make the following excerpts and averages in the interest of our readers:

All work was figured to give a profit of 20 per cent on cost, or 16⅔ per cent on the selling price.

Forty per cent of the actual product showed 15 per cent profit.

Ten per cent of the product showed 13.6 per cent profit.

Twenty per cent of the product showed 12.1 per cent profit.

Ten per cent showed profits of from 6 to 8 per cent, average 7.4.

Seven per cent showed neither profit nor loss.

The remaining 13 per cent showed losses of from 3 to 20 per cent, giving an average of 6.7 per cent loss.

This is interesting as showing how small a percentage of business done at a loss will destroy or greatly reduce profits. In this case eighty per cent of the total business was done at a profit of six to sixteen per cent, and seven per cent split even, yet the result was to drop the total profits to ten per cent. And, incidentally, we will remark that this was an exceedingly economically managed plant.

In endeavoring to dig out just where the losses were incurred, it was found that almost four-fifths of them were in the composing-room; that is to say, that almost all the mistaken estimating had been made in this department by a man who was himself a good printer and who had a very capable foreman in charge. And our experience tells us that this is also true in ninety per cent of the other plants in the country having cost systems or run with home-made systems that give fair data for the pressroom and other mechanical departments.

Among the other instructive data calculated during this analysis were the following details of cost per dollar of sales for the first and most prosperous year of the three:

Cost of material per $1 of sales	$0.275
Cost of wages per $1 of sales	.326
Plant charges, including depreciation	.100
General expense and management	.061
Selling cost and advertising	.120
Profit per $1 of sales	.118
Total	$1.00

There are several things to note in this statement. First, that the amount of material was very low for a general jobbing business of fairly good quality of work, and due to the fact that the greater part of the output was printed in two or more colors and that all ink was bought in quantities. Second, the low cost of general expense and management. This item with the plant charge comprises those things usually considered as the overhead, and with the selling cost often reaches forty per cent of the whole charging value. This shows that the plant was managed on a basis of economy greater than usual. Third, the selling cost was low.

This whole analysis of a plant that was slowly dying because the proprietor could not see his way to embrace modern conditions and work according to modern ideas shows how narrow is the margin of safety between success and failure, and how necessary is the cost system to show, in advance, the probable cost of the work, and, in the end, the real cost of the product.

Had this printer accepted the now generally admitted fact that twenty-five per cent added to the known cost of a job is the lowest safe price to quote or charge he would have made an additional $8,600 during those three years and have been in business yet. In fact, he would have made more, for that additional five per cent would have served to scare away a few of the cheap jobs that he lost money on.

If every printer would make an analysis of his past year's business along these lines, and see just what each dollar's worth of business cost him in the various units into which we have divided the cost, he would be in better frame of mind to make prices for the coming season. It is well worth all the trouble it takes, and to the printer with the Standard cost system it is very little trouble.

Records and Their Use.

In the application of our studies of cost-finding and business methods, there seems to be a great distance between our theory and our practice. In conversation with our fellows, when talking before the local club at luncheon, and in arguments in meetings, we are quite ready to admit that the average of averages is a safe unit to use in figuring, that the average shown by our cost system is absolutely correct so far as our plant is concerned, and that all estimates and prices should be based on that cost, plus a greater or less profit.

But when we sit down to our desks to make an estimate, or check one made by our estimator, we forget all about our former public assertion and say to ourselves, if not aloud, "Well, I know that press ran twelve thousand a day for three consecutive days, and this job will be given out on price, so why should it be estimated on the average production of eleven hundred an hour that the cost system shows for the year when it is possible to get fifteen hundred?" We forget all about the two days last month that the press was in the machinists' hands, the delays last week from soft rollers on sticky, mucky days, or the Monday mornings last winter when the cold weather got in its work over Sunday and it meant a couple of hours before things were running right, or the many days when either the press or the pressman was not quite up to concert pitch. Then, when we take up a lot of dockets to price the finished jobs, we say: "Jones will never stand for that price, I will have to drop ten per cent at least." And we do, and sometimes more, even down to the bare cost or less.

Why is it thus? Why do we not all carry out in our own offices the beautiful theories that we propound in the meetings and in conversation with our fellow printers? Is there a real reason for this seeming hypocrisy?

Yes, there are two reasons that stand out prominently whenever you try to reason with these men on their very unprofessional conduct. The first is that we, the guilty printers, *do not have the real confidence in our cost systems* that we should. Perhaps this is because we know that it is not worthy of such confidence because we have been careless, or did not put the right figures in the inventory, or charged something to the wrong department because we thought it could stand it. In other words, because we were trying to cheat ourselves. The second is that we are *afraid of our customers* and take too much stock in their threats to go somewhere else for a lower price. We forget that it is service and not price that really holds ninety per cent of the desirable business with the printer who is doing the work. If all the printing in any community were placed on

the basis of the lowest bid obtainable, in less than twelve months every printer in that community would either close up his plant or be bankrupt; and if this basis was carried out for the entire continent, it would take only a few months to reduce us to almost a state of barbarism.

Then why do we not make sure that our cost records are correct and use them more confidently? Why not accept them as actual facts to guide us and govern future estimates?

Every record of production of a press or a man or other employee in a plant, and the cost thereof, is just as much a scientific fact as the records of the experiments of a chemist or an electrician; and it is by being guided by these records that we can formulate laws of production and cost that will prove just as infallible as the laws of chemistry and electricity.

Use your records by comparing those of similar jobs and the same operations, and collate them into classes so that you can refer to them when another job of the same kind or another operation of a similar character comes up for estimate, or when you desire to know whether it has been done in the correct time. It is by this method that the sciences that have superseded many old-time handicrafts have been built up.

It requires only a very little extra trouble to separate your records into classes of work that will be really useful for reference, and then by comparison with standard classifications published by the various printers' organizations you can ascertain whether you are ahead of or behind your fellows.

The price-book issued by the printers' organizations is only a collation and averaging of the records of many plants at the time it was made, and the only way to be sure that it is correct at the present time is to make frequent collations and averagings of present conditions.

Unless you use your records, there is no use in keeping them, but unless you do keep them you can have no assurance that you are getting anywhere near average production. If you would succeed you must have a cost system and keep records, but to succeed you must constantly use these records in estimating and price-making.

Three in a Row—All Low.

At the request of one of our readers, this department furnished an estimate on three jobs for one customer which had been bid on as a combination price at $54, and he had been politely informed that he was "away too high." After we had sent him the estimate based upon Chicago prices, we received the following little note of acknowledgment:

> We have received the estimates you were so kind as to favor us with. We sent these in out of curiosity and note that according to the estimates furnished by the "Standard cost system" we were much too low. However, the other shop that bid on this order uses the "Standard cost system" and there wasn't a dollar difference in the two bids.

We shall answer the remark about the Standard system first, by saying that the fact that the other shop had the Standard system in use is not evidence that it used the standard findings as a basis for its bid, though it is possible that through some attempt to adapt the system to the ideas of the owners it may have ceased to be standard. The Standard cost system is only standard when the principles and methods laid down by the Cost Commission are absolutely followed. Any change of rate of depreciation or of method of division of overhead takes it out of the standard class.

Here are these three estimates in full, as made according to Chicago rates:

No. 1.— Five thousand post-cards, printed one side, one color, on government post-card stock, 22 by 28 inches.

Stock:		Cost.
165 sheets, at $1.40 per 100	$2.31	
Handling stock, 10 per cent	.23	
Cutting before printing, ¼ hour, at $1.05	.26	
		$ 2.80
Composition:		
Two hours, at $1.50	$3.00	
Lock-up for foundry	.25	
Lock-up for press, type and electro	.25	
One electrotype	.75	
		4.25
Presswork:		
Make-ready, ½ hour, at 95 cents	$0.48	
Running 2,500 impressions, 2 hours, at 95 cents	1.90	
Ink, ¼ pound black, at 60 cents	.15	
		2.53
Packing and delivery		.25
Total cost		$ 9.83
Add for profit, 25 per cent		2.46
Sell for		$12.29

No. 2 consisted of 2,000 tags, printed one side, on Dennison's P. C. stock, size 2⅝ by 5¼ inches.

This, figured on the same basis, gives the following:

Stock:		Cost.
2,000 Dennison P. C. tags, at $2.60	$5.20	
Handling, 10 per cent	.52	
		$ 5.72
Composition:		
Three-quarter hour, at $1.50	$1.13	
Lock-up, 1-10 hour, at $1.50	.15	
		1.28
Presswork:		
Make-ready, ½ hour, at 95 cents	$0.32	
Running 2,000 impressions, 1¾ hours, at 95 cents	1.67	
Ink, 1-10 pound, at 60 cents	.06	
		2.05
Packing and delivery		.25
Total cost		$ 9.30
Add for profit, 25 per cent		2.32
Sell for		$11.62

No. 3 calls for 10,000 Dennison P. tags, 2⅝ by 5¼ inches, printed on both sides in one color.

The figures for this are as follows:

Stock:	Cost, one up.		Cost, two up.	
10,000 tags, at $1.61 net at factory in gangs of four	$16.10			
Freight and hauling on stock	1.50			
Handling stock, 10 per cent	1.76			
		$19.36		$19.36
Composition:				
Two hours, at $1.50	$ 3.00		$ 3.00	
Lock-up for press, one up, two sides	.25			
Lock-up for foundry			.25	
Lock-up for press, two up, four pages			.30	
		3.25		3.55
Electros:				
One set of two, at 35 cents				.70
Presswork:				
Make-ready, one form, two pages, ½ hour	$ 0.48			
Make-ready, one form, four pages, ¾ hour			$ 0.72	
Running 10,000 impressions, 8½ hours	8.08			
Running 5,000 impressions, 4¾ hours			4.52	
		8.56		5.24
Ink, ½ pound, at 60 cents		.30		.30
Tearing apart, packing and delivery		1.50		1.50
Total cost		$32.97		$30.65
Add for profit, 25 per cent		8.25		7.66
Sell for		$41.22		$38.31

According to these estimates the three jobs should sell for $62.30; No. 1 at $12.25, No. 2 at $11.75, and No. 3 at $38.30. This would allow a net profit on the three of $13.03, which is none too much; in fact, such jobs should show a net twenty-five per cent on the selling price, which in this case would be $16 and make the selling price $64.

Our correspondent says that two printers each bid $54 for this order and were told that the price was too high, yet the net cost of production by the most economical method is $49.72. Of course, we can see how they may both have left out the handling of the stock and the pulling apart of the tags after printing on Item No. 3, and perhaps the ink and delivery, and thought they were making a fair profit; but such figuring is not estimating.

Provided that they were correct in their estimates and felt compelled to quote a low price on the work, it would appear that they had overstepped the safe limit when they came down to practically nine per cent on the cost, or seven and three-quarters per cent on the selling price.

That the above estimates are fair ones will, we think, be admitted by all careful estimators, and that they are founded on the Chicago experience as to cost will prove that they are not based on rates that are too high; therefore, it is certain that the printer who took these orders could only get out whole by having electros for the work or having the forms standing from a previous order.

A Financial View of Overequipment.

There is no doubt that printers who think know that overequipment is costing them real money every day, but there is a real doubt in our mind that they realize the true state of the case; for we feel certain that if they did they would unload very quickly and it would be absolutely necessary for the salesman to hypnotize them before he could get an order for any equipment that there was not an almost assured certainty would be kept moving two-thirds of the time.

It is generally admitted by those who have studied the subject that any machine, or material, or labor, must be kept employed productively at least sixty per cent of the time in order to make expenses, or "split even" as they express it in the vernacular. But we do not remember having seen it put into figures in such a way as to show to what extent the overequipment reduces the profits on the hours that are sold of the laborers using the proper amount of equipment.

An ordinary composing-room will require an equipment of about $700 for each compositor, stoneman or other producing employee, provided the plant is evenly equipped with moderately recent material. Now, there are many plants all over the country that are carrying an investment of over $1,200 an employee in the composing-room according to their inventories, much of it rarely used, while a certain smaller portion is being literally worked to death.

What is the result of such a condition when we come to figure up the monthly or annual statement of the cost system? Naturally, it is very bad, but he will take up only the figures that depend absolutely on the amount of investment and try to make our readers who may be so unfortunately fixed realize just where they are.

These figures are the interest on the investment, the depreciation, the taxes, and the insurance, all items that must be met whether we do a big year's business or a small one.

To make it more forcible, we will take the investment and result as of one man; you can multiply it by the number of men you have and get the actual "shock" for your own plant.

Investment per man in composing-room	$700.00	$1,200.00
Interest at 6 per cent per annum	$ 42.00	$ 72.00
Insurance and taxes, 4 per cent	28.00	48.00
Depreciation, 10 per cent per annum	70.00	120.00
Total	$140.00	$ 240.00

Here is a difference of $100 in these three items of fixed expense, even when we have taken the depreciation on the whole composing-room as ten per cent, while it is well known and generally admitted that the depreciation on type is much greater.

The ordinary composing-room employee in a busy shop will give an efficiency of not over seventy-five per cent, but we will put it at eighty per cent of productive or sold hours, that you may not be able to claim that we have forced an issue to prove our contention. As there are 305 working days in the year and eight hours in each day, we have 2,440 hours for a man, if he does not lose any, and eighty per cent of this is 1,952 hours that are actually sold under the best conditions, such as are seldom, if ever, seen in regular practice. The $100 of extra expense divided over 1,952 hours gives an extra cost per hour of 5.125 cents, and if the correct amount of profit is added to this, as it should be to all expenses, we have very close to 7 cents per hour extra to charge for our composition. Or, taking it the other way, if we sell our composition at the same rate as the other fellow without overequipment, we lose 5⅛ cents an hour out of our profits. This means that when we sell composition at $1.60 an hour, based on an average cost of $1.31 an hour, we find that the supposed profit of 29 cents an hour has shrunk to 23⅞ cents, and that our profit has been cut almost eighteen per cent, or nearly one-fifth.

And this is not all the extra cost of overequipment. It takes up space and requires a certain amount of care that costs money and which is not included in the above calculation.

Start the new year right by getting rid of all the superfluous type and material in your composing-room, and with what you get for it as junk renew some of the worn faces that are making you pay extra for make-ready, and enlarge some of those fonts that are always set out just when some particular customer insists on having his work set in a certain face of type. You will, perhaps, reduce the value of that part of your plant from twenty-five per cent to thirty-five per cent, and will be able to do more work with what is left at less cost; and as you must sell at market rates this means more profit. Any material in a printing plant to-day that is not used at least once in three months is simply a drag and hold-back on the profits.

January is the month of inventories. Be very careful as you go over yours, and keep this thought ever in mind as you criticize each item: "If this does not earn me more than the cost of keeping it during the year, it is a detriment to the plant and an expense to my pocket." Then you will not be very long in making up your mind what to do.

This same argument applies in all the other departments, but this article has grown so long that we shall leave to our readers the application to them; but if any of you want to ask questions on the subject, we will be glad to answer them in these columns or publish them, so that others can answer if you succeed in sticking the editor.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Delivery Slide Link Disconnects.

A Montana operator writes: "I am working on a new Model K. It has been running just two weeks and everything is going fine with one exception. I have found that when I hang the elevator on this machine the connecting link on the line-delivery transfer slide comes out and leaves the slide in the first-elevator jaws. Sometimes the link does not come clear out, and when that happens the slide goes about a half an inch too far and will not let the first elevator come to normal position. The adjustments seem to be all right. I have found it necessary to change but one adjustment on the machine. The cam-roller arm that returns the delivery slide slipped and would not return the slide over the last notch on the little pawl. I have it adjusted now so that it returns just far enough to hook in the last notch."

Answer.— In regard to the disconnection of the line-delivery link, it is possible that the spring has more stress than is necessary. Would suggest that you detach the spring from the screw hook and turn down on the hook, then close the valve a trifle in the delivery cushion cylinder head. If this does not remedy the trouble, you might increase the stress of the spring that holds the catch. This should remedy it, if the slide does not return too far.

Matrix Lifter Raises Two Thin Matrices.

A Wisconsin operator writes: "I am mailing a matrix herewith, showing the trouble I am having. This happens only to the periods in the eight-point, and I only get one or two of these a day. It is lifting the matrices high enough, and the shifter buffer is clean, so if you can tell me the remedy for this I will be greatly obliged. There were two or three minor troubles which they have been unable to remedy heretofore, but the first day I ran the machine I fixed them at once. I am also having considerable trouble with the gas, but as there is not enough pressure from the main pipe, can not do much with it, although it is working better than when I first took charge. Have opened the valve in the main pressure governor a little, which helped some. This trouble occurs from seven to about eleven o'clock in the morning."

Answer.— An examination of the matrix ear shows that it has been bent by the distributor screws. Doubtless this is due to the lifter raising two at a time. This trouble is due to the combined wear on the top rails and the bar point. To make a test, remove the box and place a period matrix against the ends of the top rails. Note if there is any free play between the bar point and matrix as you cause the lifter to raise it slowly. If you find there is more space than the matrix requires, you may remove the bar and place the bar point flat on a solid surface, and lengthen it by beating it out a trifle. Make the test again, and when you finish see that the bar point centers properly with the bottom rail of the bar and that it allows no greater space than the thickness of an eight-point period. By having a larger feed-pipe, you may be able to overcome the low pressure from the gas mains. The increase in the volume of gas from a larger pipe, when stopped down by passing through the machine pot burners, will tend toward giving an ample supply of gas.

Imperfect Pot Lock-Up.

A Kansas operator writes: "I am writing you for information in regard to some difficulty I am having with the casting mechanism of a rebuilt linotype. I am having trouble with a leak of some kind and can not locate the cause. I have taken out mouthpiece and cleaned crucible throat. After placing in a new mouthpiece, I made a test by coating the back of the mold with bronze-blue ink and taking an impression by lock-up of pot. The transfer to mouthpiece was perfect. Then, when I cast a line it seems to leak, not when the cast is made, but just as the pot breaks away from the mold after cast is complete. I increased the tension of pump-lever spring. That seemed to help some, but did not remedy it entirely, and then it seems to cause the pump to stick badly, so that when it is brought up to normal position it comes up with a slam. I then decreased the tension of pot spring so it is locking up as tight as it should. As it is now, I oil the pump plunger about four times a day. We are running two shifts and used to oil it only once every eight hours, and then it would never bind in the well, as it does now. I use a good hard oil, and have cleaned both pump and well, so that the pump should work smoothly. Will thank you for any information."

Answer.— There is nothing in your statement to indicate with certainty there is a leaky mouthpiece. The trouble may be caused by an accumulation of metal on the mouthpiece, owing to improper temperature. The noise the pot makes when retreating after the cast suggests this condition. You should again increase the stress of the pot-lever spring and then test the pot lock-up. To do this accurately, you may spread a thin, even coating of blue ink over the entire surface of the mold from end to end. Have the mouthpiece clean, and then allow the cams to make one complete revolution. Examine the mouthpiece for contact marks. If the marks show an even contact on the surface of the mouthpiece, your lock-up is correct, otherwise not. The mouthpiece may need dressing with a file, or the pot may need advancing on one or the other side by the pot-leg screws. This is for you to judge by the test you have made. If everything is all right as shown by the

test, you need not alter the pot-lever spring, for it has nothing to do with the withdrawal of the plunger, nor the noise the pot makes when retreating after the slug is cast. This latter difficulty may be corrected by increasing the temperature of the metal a trifle. If the machine stops, or slows up when the plunger is rising, it indicates that the clutch is slipping, possibly due to a greasy pulley surface, or to a weak clutch-spring. An examination will reveal the real cause.

Keyboard Cams Need Cleaning.

A Missouri operator writes: "I have been reading your advice on the linotype for some time, and derived much benefit from it. We have a Model 10 that has been in use about three years, and this is the one thing I can not solve: The lower-case 'y' and 'r' and the cap. 'I' do not always respond to the touch of the key. The keyrods do not work. I put on a new rubber cam roll about two months ago and they worked better for a while; but now they don't work without taking the cover off and running your finger over the cams, which seems to loosen them up and they work for a while. The teeth seem a little dull on some at the cams. What would you advise on the subject? We also have had some trouble with the machine chewing the ears off the matrices, like the one enclosed."

Answer.— We suggest that you remove the cam frames and take out the rollers and all cams and triggers. Place them in a pan of gasoline and let them remain for a while. While the cams and triggers are in the gasoline, the slots in the cam frames may be cleaned with a rag on a piece of wood, and afterward they may be graphited with a brush. When the cams and triggers are removed from the gasoline they may be wiped clean all over with a cloth, and then the cam pivots should be oiled, using clock oil on the end of a fine wire or on a broom straw. When the cams and triggers have been replaced, the rollers may be washed in cold, soapy water, and when dried should be roughened with coarse sandpaper and afterward wiped off, oiling the bearings, and put into the frames. This procedure should remedy the trouble you refer to if it is located in the keyboard. It is not likely that the milled edges of the cams need filing, only as a last resort. When the frames are in position, try out the characters that previously gave you trouble, and if no relief is afforded, remove the magazine and take out the verge of the offending characters. Polish them on the finest flint paper and rub them on a cloth covered with graphite. Replace the verges. Run out all the matrices in the affected channels and remove all having bruises. The badly bruised matrices should be thrown away and new ones ordered. The damaged matrix you sent had its ear pinched when the mold advanced. This is usually the fault of the operator and is caused by sending in lines that are too long. The effect is produced when the elevator descends. The last matrix is held up a trifle by friction with the right vise jaw, and when the mold advances the ear is pinched against the adjusting-plate in the first elevator. In some instances both ears are damaged. Run out all your hyphens and see how many uninjured ones remain. As a usual thing, these characters are the first to be damaged, and where the operator is careless about his lines they are nearly all found to be damaged. Setting the assembling slide about one thin space less than slug length and refraining from sending in tight lines will prevent damage to matrices from this cause.



"Dad's Not the Only Machinist in the Family."
Sara Vivian Derr, five-year-old daughter of Leon E. Derr, secretary Monotype Club of St. Louis, Missouri.

Irregular Trimming of Slugs.

A Michigan operator writes: "Have gained many valuable points from your articles in THE INLAND PRINTER, and would like to ask your advice on a trouble pertaining to the universal knife-block, such as is illustrated on page 49 of the February, 1914, issue of "Suggestions to Linotype Machinists." Under separate cover I am sending you the two slugs — 21 ems, seven-point on eight-point body. By reading the slugs you will note the one that was trimmed with lock-nut closed and the one where it was open. By the lock-nut I mean the locking apparatus that allows the handle to be moved out of the way after the knife has been set to desired size. By using the micrometer you will notice that on the slug on which the knife has been locked, the lower end of ribs trim closer than the top, thereby causing the slugs to be out of true when on the galley. By setting the knife on eight-point and not locking it, you can see the difference. On 13 ems nine-point the slug stands perfectly on the galley, but it appears that any measure below 13 ems, or above on any size other than nine-point, is not trimming right. I thought the front knife needed attention and had it ground, but the result was worse, if

anything. I also took the knife-block apart, cleaned and used a fine grade of clock oil on the parts and reversed the two springs, all to no effect. We have two molds on the machine, one a carbolite, but the action is the same on both. Locking studs and bushings are in good shape, with practically no wear visible, and to all appearances the slug is presented to the knives properly. The knife-block has been in use about five years, but shows no wear, and up to a short time ago has given satisfaction."

Answer.— We can not see why the knife handle, being locked or released, should make any difference with the action of the right knife in trimming the ribs on the slug. We can give no cause except that the knife-banking screws may be loose. This point you have no doubt examined yourself. It may be possible that when the detent pins are in the pointer, the slide and slide bracket are more rigid. Apparently there is some free play in knife, slide or slide bracket which you have overlooked. Perhaps a closer examination may reveal the cause, for on a similar machine that we have examined, there is no difference in slug measurement, no matter what position the knife handle may have.

Distributor.

A Michigan operator writes: "Having derived a great deal of benefit from your advice to other operators in the past, I am venturing in regard to a problem of my own. Have been in this shop but a few weeks. The machine is a Model 5 and has been in use only about three years. I am enclosing a couple of eight-point matrices that rode clear to the end of the distributor bar and then stopped the distributor. The second-elevator bar rails are quite badly battered on the back side, and the combinations on all the matrices appear to me to be quite badly worn. It is a daily occurrence, in fact, many times a day, for the matrices to drop in the wrong channels, not always the same ones, or drop flat into the magazine, or ride clear to the end of the bar and either stick or drop off onto the floor. We have ordered a new bar for the second elevator, but I was afraid this might not entirely obviate the difficulty, hence am asking your advice. I am enclosing an eleven-point matrix, which you will notice has had one ear badly twisted in leaving the distributor box. This also occurs with annoying frequency, sometimes every few lines. Then sometimes the machine will run along for hours with no trouble at all. And when the matrices that have been taken out of the wrong channels are put back on the bar by hand, they usually drop in the right channels. The caps. do not seem to bother in this way at all, and the thinner the matrices, the worse the trouble. About half of the lower-case 'i's' persisted in running in the 'o' channel until I discarded them entirely, and I don't pretend to keep the commas and periods separated. All of the eight-point matrices are much too badly battered for a three-year-old machine, and I do not like to sort them up and order new ones until I find and remove the cause of the trouble."

Answer.— The damaged condition of the second-elevator bar is probably due to striking on the ears of spacebands that remain in the channel. If the spaceband-lever pawl returns to the box and occasionally leaves bands in the channel, you can obtain relief by placing a strip of leather back of the rail that the lower end of the band is astride while shifting. The strip of leather should be thick enough to allow the lower end of the band to have contact so that it will prevent it swinging. In regard to the irregular dropping of the matrices while distributing, you may find that the entrance-guides are deflected toward the left. Advise that you examine these guides and straighten them so that the upper part is in line with the lower piece. When this is done, assemble the matrices in order as the characters occur on the keyboard, which is as follows: e, t, a, o, i and n. Send them in as fast as they are assembled. As each line of matrices is distributed, watch them drop from the distributor bar and note any abnormal movement of dropping characters. Remove and mark all characters that fail to drop properly. If an examination shows that the teeth are damaged in any way (as the one we return to you), discard the matrix, as it is faulty. The bent ear on the "i" appears to have received pressure from the lower distributor screw while it was caught against the lower rail. This may have been due to interference in lifting, and maybe has something to do with the damaging of the combination teeth. We suggest that you send in a line of figures, and while they are lifting observe how far the upper ear clears the perpendicular side of the rail, which is the point at which the matrix begins to ascend the inclined part of the top rails. Observe the space between the matrix and rail when the matrix reaches the highest point in lifting. Adjust the lift if it is found below normal. Another test will show if the space is greater than normal between the bar point and the vertical sides of the top rails. Send in a line of the thinnest characters in your leanest font. While they are being raised by the lifter, observe if two enter the screw threads at the same time. If you find that two are caught up together by the lifter, it shows that the bar point needs replacing. If the bar point now in use has never been spread to compensate for wear, you may safely spread it by pounding with a hammer after the bar has been removed from the distributor box. The spreading of the bar point diminishes the space sufficiently to permit but one thin matrix to be raised by the matrix lifter. The proper method will be to order a new bar point (G 154) and apply it to the distributor-box bar. This will remedy the difficulty so that you will have no further trouble with it for several years to come.



One of a Series of Six Illustrations Used on Calendar of George Pulman & Sons, Ltd., The Cranford Press, London and Wealdstone, England.

HOW TO SELL A CATALOGUE.*

BY ROBERT C. FAY.

THE message I bring you to-night is not of myself, the ideas and suggestions are the product of evolution, the climax of three years' service to printers. There has come to my people a vision of a mighty need among you — our friends and customers. We have found this need in the shops of the great city and the small town. The cry of the fighting men in your trade has come to us from the great metropolis in the East, and from the Far West, where the art of printing is just coming into its own. The cry is not of a dying industry, but of the conqueror who has overcome obstacles, who has performed great tasks at the cost of great effort, and from men of action who have shown great power to labor and endure. These are the men who have spent millions to prepare for business, yet face a cruel, grinding competition which permits only of an existence.

I can not look back upon the situation as it has developed during the past years without calling to mind a picture of absorbing interest to every business man. The picture represents a game of chess. In the center is a small table with a chessboard and the pieces arranged in order. To the right sits a young man, his elbows resting on the table, his face the picture of despair—the expression of the "down and out." To a student of chess the reason is evident. He has been checked; the game is over.

On the other side sits the devil — red, horned, cloven-hoofed and forked-tailed. His lips are parted in a smile and a leer is in his eye; one can almost hear his laugh of triumph.

When the picture was first hung, great crowds found it wonderfully interesting. Among them was a young man who came oftener than the rest and appeared to be making a study of the picture.

Master Mind Defeats the Devil.

One day the young man astonished the multitude by throwing up his hands with the exclamation, "I'll take the young man's place — I'll win that game and give the young man another chance." Then Paul Morfet, then chess champion of the world, called for a table, board and men, and they were arranged before the picture in exactly the same position as the game in the picture. Every one was almost breathless — the master mind studied the situation carefully, the move was made and the game was won.

How truly does this picture portray the modern printing situation — the man who is face to face with defeat in the game of business. Every move has been made with care, long days of work and sleepless nights have been invested with the dollars in business, yet the day comes when he is checked by competition — he has exhausted the resources of his brain.

These printers may have bought the latest type, the most improved presses, and hired the most expert workmen, yet they lost yesterday, they are losing to-day, and to-morrow will only add to their failure unless they listen to the story of true salesmanship which is being told by the Paul Morfets of the printing game.

What is needed is a selling brain — a brain that will comprehend the needs, the vanities, the strength and the weaknesses of human nature.

What is needed is an eye developed to analyze — yes, that is far-seeing — and a second pair of hands that can feel the pulse of the community, the city, yes, even the nation, while other hands ply the machinery which needs not the master brain, the keen vision and the physical contact with bigger things which are required of the man who goes out and makes a profit on the investment.

Would Revolutionize the Printing Industry.

The Paul Morfets of the printing business are scarce to-day, but to-morrow the man who survives is going to be of that type; and if one man in every ten here to-night would catch a vision of the wonderful opportunity which lies back of a correct knowledge of the selling game, it would revolutionize the printing industry here in Chicago during the next few years.

This, in picture and story, is the situation as we find it to-night, and now we must bring our knowledge of human nature and sales psychology to bear upon this problem of selling catalogues and advertising literature, for it is a real, vital issue which spells success or failure to us all.

First, we must eliminate the words competition and bidding from our sales plans. Competition can be overcome by having such a hold on the situation that no competitors are called in; and you need not bid if there is no competition.

Your problem, therefore, is to secure a foothold before the buyer is ready to place the order.

To this problem we must bring modern merchandising methods — sales ideas which have made profits for manufacturers in other lines, for yours is a manufacturing business just as surely as the business of your customer who makes shoe-polish or automobiles.

Let us consider for a moment what one of the largest manufacturers considers vital to the successful culmination of a sale.

In the method used by this concern, a sale consists of five important steps, none of which can be omitted.

First — Investigation. A careful study of all the factors which are going to be for or against you in the final showdown.

Second — A careful mental preparation and a written analysis of a business before the actual talk with the prospect.

Third — The approach, having in mind how you can improve the customer's business.

Fourth — A demonstration of your product and facilities.

Fifth — Closing the sale by using strong arguments that will make the man feel he will lose business without your service.

Isn't it reasonable to believe that if a concern rated into the millions and successful beyond anything ever seen before, feels that a sale is such a serious thing, we should consider well before we ask for "a chance to bid"? Bidding is not selling — selling requires brainwork.

Divides Subject into Three Topics.

If we were to consider all the details of these five steps we would be here all night, but for our purpose I will divide the subject into three topics: First, the analysis; second, the preparation; third, the sale.

At your last meeting you were told that an analysis of any proposition was necessary before you could formulate an advertising campaign, but to-night I want to show how such an analysis can be made, where to look for the information and how to apply it to your selling plan which is going to eventually land a catalogue order for you.

* The substance of an address delivered by Robert C. Fay, advertising director of the Chicago Paper Company, before The Ben Franklin Club of Chicago at the Grand Pacific Hotel, on Thursday evening, March 18, 1915.

For the basis of this demonstration I have selected the catalogues and supplementary advertising of the McCray Refrigerator Company, of Kendallville, Indiana, because that company's proposition covers both the consumer and retail trade and its refrigerators are known to all of you.

Every year the McCray Refrigerator Company buys two catalogues. One goes to retail grocers and meat markets, and the other advertises residence refrigerators. The company uses large space in magazines and sends out literature to architects and builders.

If I was a printer and wanted to land these orders I would first secure copies of the old catalogues, advertisements and circulars — as I have done in order to take the first step in my analysis.

Here is the result of my collection. The advertisement was taken from a magazine. The grocers' catalogue was given me by the advertising man down at the factory, and the residence-refrigerator catalogue came as a result of an inquiry suggested by the advertisement in a magazine. Every feature is easy to secure and within reach of any printer.

There is a motive back of every decision, whether made by the woman in her home or the man in his office or store, and every piece of advertising literature must appeal to one or more of these motives:

There is a desire — for more convenience, or for greater profit or economy.

The appeal is personal — to a man's pride, or to his sense of caution; or he is too weak to refuse.

Convenience and Economy Important Factors.

Now, it does not take a professor of psychology to find that a woman buys a refrigerator for convenience and economy, and pages six and seven of the residence catalogue show that these features are an important part of the present advertising, hence we begin our list of talking-points with "convenience."

Economy comes next and refers both to time and money, for refrigerators which are iced from the outside save the time of the housewife in cleaning up, and all refrigerators are money-savers.

The color plate is an appeal to the pride of the housewife, for there are very few women who would not take the utmost pride in having sufficient space to keep all the foodstuffs in a clean, cool place where perfect order could prevail.

The technical features are explained on page ten, and proof is offered both here and on page eleven that the insulation is perfect, and here we add to our list "heat, cold and vermin proof," or the appeal to the housewife's sense of caution under which we have economy again as an agent to reduce ice bills and to reduce the amount of spoiled food.

Page twenty-six is a sample page showing arrangement and standard specifications.

Now let us take up the appeals to grocers, for we are going to sell both of these catalogues at one time and the analysis must be complete for both propositions or one of the catalogues is going to slip and you will lose the order.

The average grocer buys a refrigerator to enable him to cut down his food spoilage and thus make more money.

In the grocer's case it is not called economy but profit, for the spoilage of the housewife may be multiplied to such an extent in the grocery store that it would mean failure if continued for any great length of time.

Page ten shows the appeal to the dealer's pride by suggesting a store arrangement which he would like to imitate. We do not call it pride, however; it is a desire to have a good-looking store to attract business, so we term it advertising value.

Page sixteen illustrates how the refrigerator increases the efficiency of the clerks by having everything easily accessible. Such a refrigerator also increases sales efficiency because fresh foods are made to appear cool and appetizing, which creates a desire among consumers.

The third point in our analysis is the advertisement. The example shown is one of many which are used by the McCray Company.

Checks up Selling-Points.

Let us check up our selling-points. Here is pride (points to picture of women), for the housewife is pleased to show her friends the beautiful refrigerator.

The appeal to the woman's sense of caution is contained in the first line and economy in the second, while convenience radiates from every feature of the illustration.

We are fortunate in having a line which has so many appeals, for an analysis of the average product would reveal only one or two points which could be used in appealing to the prospective purchaser; but it is well that we have such a line because it will help you to recognize the various points when analyzing other propositions where the selling-points are not quite so evident or where you must depend upon one or two in reaching the ultimate buyer.

It is not enough that we analyze the proposition, but we must go a step further and analyze the territory. This is important from the standpoint of direct advertising, because very few houses confine their sales campaigns to the inquiries received from magazine advertising.

We are dealing with three different classes of people in this campaign.

First — The individual consumer.

Second — The architect.

Third — The retail grocer.

Now remember three things:

First — That retail sales in a given section indicate the buying power of the individual consumer.

Second — That the increase or decrease of building permits in various territories indicates the possibilities of working through architects; *but*, and here is a point to remember, if building operations decreased in 1914 it is reasonable to believe that 1915 will show an increase *if* general retail conditions are good during the year that there is a slump in building.

Third — If a certain section shows a material increase in retail grocery sales you can circularize that territory on propositions which increase the efficiency and profit of the grocer, for he has money to pay.

Tells of Preparation Stage.

You must make an analysis record as you go along, so that when you reach the preparation stage you will have the information before you. Briefly let us analyze the requirements of any catalogue:

First — It must attract attention.

Second — It must arouse curiosity.

Third — It must be an argument for the goods.

You can't wait until your prospect gets into the catalogue; you must cover these three points from the front cover to the back page or the argument is not complete.

The advertising analysis developed the fact that convenience, economy, pride and sense of caution were the four cardinal points to be considered in our appeal to women; now, the next question is to incorporate them into a layout

that will measure up to the triangle of sales efficiency which we found was necessary to make the catalogue successful.

Sales Features Are Described.

This brings us to the sale. First telephone for a definite appointment. If you don't, and are known to your prospect, he will kill your proposition the first thing by some such greeting as " We don't need any printing to-day," or if unknown, the opening statement would place your man on his guard so he would not view your proposition with an open mind.

The telephone conversation and appointment places your prospect under obligations to hear your story, and with his close attention you can put your proposition across.

With the hour set and with everything in readiness, the following is a sample of opening talk:

" Mr. McCray, for the past few weeks I have been making a study of your advertising literature and the local and national conditions which count for or against your chances of securing business.

" Your manufacturing and selling problems are so absorbing that I know you would welcome suggestions that will secure more business for you without increasing your cost to any great extent. The basis for my analysis was your magazine advertising and the grocers' and residence refrigerator catalogues. I believe you will agree with me that I have analyzed the reasons for sales to both classes of trade. Here they are."

Follow this with maps showing how conditions affect his business, explaining how he can cash in on the large retail sales last year in the grocery trade and how a lack of building last year means increased activity now because the consumer in the territory has shown he has money because general retail sales did not fall off during 1914. You also show the per capita wealth in each State, explaining how an average income of $1,856 means thousands above the average with money to buy his best refrigerators and others paying average prices.

If possible, have your prospect get out his own sales record to compare with your analysis, both as to the buying power of the consumer and the number of grocery stores sold and the number he has not reached. Now present the concrete evidence of your work.

The arguments for this sales demonstration have all been gone over and require only a strong presentation to bring them home to your prospect.

When bringing your demonstration to a close, try and commit your prospect to your plan. The best way is to get him to sign a service requisition which will bind him to you for the work, even when the actual printing of the catalogue may be several weeks off. Do not, however, wait until plans are matured or go too early so that he can put you off with the statement that he has not given the matter any thought so far.

I believe a service requisition is the best plan when you can not actually approximate the cost of the work.

Gentlemen, your opportunity for profit lies in the application of these correct principles to your business.

It can not come in a day or a year, but it is worth the fight — it is worth the long hours spent in analyzing your customers' businesses.

You have got to fight with the same determination which characterized the upbuilding of nations — you will have to give your time and energy as did the men who fought for high ideal in business, government and religion.

As I look forward a few years hence I see a new standard in the printing business — a generation of men who sell the products of brain and shop at a profit.

NEWS ITEMS FROM HEADQUARTERS OF UNITED TYPOTHETAE AND FRANKLIN CLUBS.

The Price-List Committee recently met at the national office of the United Typothetæ and Franklin Clubs of America, Chicago, to give final approval to the new blank-book and ruling division, and early in March this new division, consisting of eleven pages of tabulated and other data, together with all the necessary instructions for its use, was mailed to the users of the price-list. This latest addition to the Standard Price-List makes possible the easy computation of the selling price of a blank-book of any description, or a ruled job of any combination of down and faint lining, and should receive a hearty welcome from those printers who have heretofore lacked information of such a reliable kind covering this class of work.

In addition to the above mentioned section, several pages have been revised and new matter added. Other revisions are contemplated in the near future. As a most reliable guide to what should be the selling price of the printed product, the Standard Price-List is unique, and that printer who is not now profiting by its use should learn more of it and the other advantages of membership in the United Typothetæ and Franklin Clubs of America. This book is but one of the many helpful features of service of that organization.

The Indianapolis School of Printing will conduct an eight weeks' summer course in printing. The course will specialize on standard methods and operating systems. Instructors in trade schools throughout the country who desire to prepare themselves more thoroughly for instruction in the printing trade will profit by taking this course during the summer months. Any information regarding the proposed course may be secured by addressing the superintendent of the school, T. G. McGrew, 1500 East Michigan street, Indianapolis, Indiana.

All members of the United Typothetæ and Franklin Clubs of America are asked to assist in the work of the compilation of accurate information covering cost of production in bindery work now being carried on by the national office. To make the work as convenient as possible for the members, the Price-List Committee has prepared special blanks for this work, which will be forwarded to each member upon request. Each member having information of this character should bear in mind the responsibility that rests with himself to make the results of these investigations as accurate and reliable as possible.

Several alterations have been made in the style of the *Bulletin*, the official organ of the United Typothetæ and Franklin Clubs of America, and the March issue was the first to reach its readers in the new form. The shape of the *Bulletin* has been changed to a more convenient size, which departure represents the initial step in the adoption of suggestions submitted by members toward making the publication more serviceable to its readers. The policy of the *Bulletin* is, in so far as possible, to convey matters pertaining to organization work to the members of the national association, and especially feature articles on management from an educational standpoint.

During the past month the United Typothetæ and Franklin Clubs of America became a member of the Conference Board of the Training of Apprentices, a body closely related to the Conference Board on Safety and Sanitation, which is composed of a number of national associations. This affiliation will undoubtedly be of much value and assistance to our own Committee on Apprentice Training, for it is the purpose of this Conference Board to deal with the important industrial problem of trade education.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Sprague Electric Works Opens Branch in Cleveland.

The Sprague Electric Works of General Electric Company has recently opened a branch sales office in Cleveland, Ohio. This branch office is located in the Illuminating building and is in charge of Frank H. Hill, manager, who also has charge of the Pittsburgh office.

Ryan & Inman, of Chicago, Western Representatives of New York "Evening Post."

The western office of the New York *Evening Post* is now in charge of Ryan & Inman, a recently organized partnership, formed to act as publishers' representatives, with offices in the McCormick building, Chicago. Both men have had wide experience and are well known in the advertising field.

New Home of Hershey Press Nearing Completion.

Work on the new building for the Hershey Press, of Hershey, Pennsylvania, has been resumed after the suspension of operations due to the unfavorable weather. The new building, which in size will be the second largest erected in the famous chocolate town, will have a frontage of 331 feet along Park avenue and a depth of 90 feet on Chocolate avenue. The building will be in two parts, one of which will be four stories high and the other three stories. It will be of steel, concrete, brick and glass, with every detail of its construction of fire quality.

C. R. Carver Company to Control Sattler-Morand Ink-Saving Attachment.

The C. R. Carver Company, manufacturer of stamping and embossing presses, of Philadelphia, has announced that it has obtained control for the sole manufacture and sale of the Sattler-Morand ink-saving attachment for the life of the patent. The company states that this is a very valuable addition to its machines and enables it to greatly reduce the cost of production, also that it is possible to save from eighty to ninety per cent of the ink used in connection with these presses. Those who are familiar with the operation of these machines will appreciate the value of such an attachment.

Lino-Tabler Officials Re-Elected.

After five years' occupancy of space in The Inland Printer building, the Chicago office of the Lino-Tabler Company was moved to the Majestic Theater building on March 1, 1915.

One-half of the twenty-first floor in the new location is devoted to the sales offices of the Manz Engraving Company, owners of the Hollister Press and the Lino-Tabler Company.

William C. Hollister was reëlected president, treasurer and managing director of the Lino-Tabler Company at the annual election in February. Ashton G. Stevenson was continued as vice-president, as was William C. Hollister, Jr., secretary. T. Q. MacMurtrie was elected assistant secretary and Franklin C. Hollister assistant treasurer.

Louis E. Van Norman to Edit "The Nation's Business."

Louis E. Van Norman, of New York, has been selected as editor of *The Nation's Business*, the official publication of the Chamber of Commerce of the United States. Mr. Van Norman assumes charge with the April issue. He has had a wide editorial experience, formerly being an editor of the *Literary Digest* and afterward for a number of years assistant editor of the *Review of Reviews*.

The Nation's Business is published monthly in Washington, D. C., and goes to practically every commercial organization in the United States. According to Elliot H. Goodwin, general secretary of the National Chamber, several important improvements in the method of the publication of the paper are in contemplation.

Royal Manufacturing Company Launches Extensive Advertising Campaign on Cotton and Wool Waste.

A far-reaching advertising campaign which will involve eighteen publications of nation-wide circulation as well as other forms of publicity, such as folders, letters, etc., is to be carried on by the Royal Manufacturing Company, of Rahway, New Jersey, for the purpose of increasing the market for cotton and wool waste. This campaign is unique in that it is the first time this product has been so extensively advertised.

Three special guarantee clauses are to be featured throughout the campaign. One of these clauses guarantees the purchaser the exact quality of waste ordered. Another is the guarantee of "tare" (wrappings). Royal waste is guaranteed to be packed six per cent "tare," and the company upholds this guarantee by an offer to refund the difference on all bales upon which the "tare" is overweight. The third is the guarantee of actual-weight bales.

The method of packing the bales has been standardized, and consists of clean, light burlap and new steel bands.

"Ben Franklin Monthly" Selling Price-List of Chicago.

The Chicago Selling Price-List, compiled by the Cost Committee of the Ben Franklin Club of Chicago, which has been thoroughly revised and brought up to date, is now ready for distribution. It is vest-pocket size — 3 by 5 inches — and, in spite of the fact that the number of pages has been doubled, compared with the old edition it is not bulky enough to take up too much room in the pocket.

Some interesting new features have been introduced, the principal of which is the square-inch method of estimating composition. Through the courtesy of the Ben

Franklin Club of St. Louis, the publishers were enabled to use its copyrighted method of estimating. Information for the estimator, printer and proofreader has also been added, and special attention has been given to the matter of estimating the quantity of stock required for various jobs. Standard work on letterheads, envelopes, statements, tags, cards, dodgers, and other similar work has been estimated at a fair margin of profit, and so set forth in the price-list that a salesman can not make a mistake when suddenly called upon to make a quick figure by a customer.

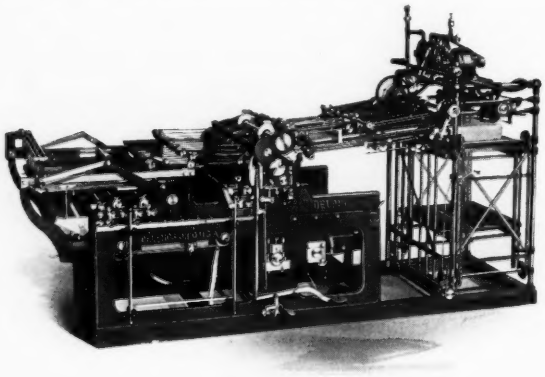
The price-list is published by the *Ben Franklin Monthly*, 308 South Canal street, Chicago.

Demonstrations of the Delphos Printing Press.

The Delphos Printing Press Company is the new name of the Swink Printing Press Company, of Delphos, Ohio, the name of the home town of the new addition to the art, the Delphos press, not only giving a distinctive title, but the location of the company as well. The Delphos press will be the leading product of the company, while the Swink press, which has been extensively advertised in these pages and elsewhere, will maintain its place among the products of the Delphos Printing Company.

Particular interest attaches to the Delphos press in that the manufacturers make the unusual announcement regarding it that it "*embodies nothing new in principle.*" But the company makes this novel disclaimer of novelty impressive of the value of the Delphos by showing that the well-known principles of press construction are so applied as to make the press an adaptable, workable auxiliary tool to relieve the congestion of the larger presses.

Demonstrations of the Delphos at work have been made in various cities by the means of moving pictures, and the lectures or explanatory observations on the movements of the pressman operating the press in the pictures made this unique demonstration of exceptional interest. In an ordinary office, the demonstrator, by the use of an ordinary



The Delphos Press.

electric-light supply, operated the moving-picture machine made by the Maggard-Bradley Company, of Morehead, Kentucky, conveniently and satisfactorily.

The particular claims for the new press submitted by the Delphos Printing Press Company are contained in a booklet and other literature which may be obtained from the company on request, and from which the following abridgment is made:

The Delphos is not an automatic press. It is a good, well-constructed two-revolution press, such as every cylinder pressman is already familiar with — combined with a mechanical feeder that so far surpasses the feeders already on the market that no comparison is possible.

The Delphos was designed, not as a press to supplant the platen press, but as a machine through the use of which the printer is enabled to relieve his larger presses of some of the small work they now do and which permits him to run some of his larger work on smaller sheets, and to produce more and better work at a saving in plates, power, labor, floor-space and operating cost. It will also replace the pony press, as it will handle the same size sheets at a greatly increased speed, and the short run is handled in less time with the mechanical feeding arrangement than on a hand press. It is most useful to the printers who know their costs and who intend to profit by its operation themselves. It prints any form on any kind of paper that can be run on any two-revolution press, on stock from 8½ by 11 up to 19 by 28 inches, at a maximum speed of 3,500 impressions an hour.

The Delphos feeder was constructed especially for this press, and not only does the work positively and accurately, but is very simple, easily handled and quickly changed for size and weight of paper, and one in which adjustments are few and readily made. The change from maximum, 19 by 28, to minimum, 8½ by 11, or to any of the intermediate sizes, requires three operations only, and no tools except the hands. This change is made complete on the Delphos feeder in twenty seconds. The change of the side guide on the press takes no longer than such a change on the hand-fed press.

No adjustment of any kind is necessary for variations of a few points in thickness — 16, 20 and 24 pound bond, and 50, 60 and 70 pound book stock require no adjustment except for size. No adjustment is needed for varying speeds. The Delphos feeds one or sixty sheets a minute without resetting any parts whatever — it permits the feeding of a single sheet mechanically to try impression or register for position. The sheet-advancing mechanism is raised complete in five seconds, and such raising permits free and comfortable access to the type-bed or form. It is replaced in the same length of time, and no resetting of any part is necessary to start the press after it has been raised or lowered. It can not get out of time with the press — in fact, it can be raised or lowered, or both, without stopping the press or the feeder. There is more room for the pressman to work in when making ready than there is on the largest cyinder presses made.

The Delphos mechanical feeder handles all grades of paper positively and to perfect register. The register device is a new invention, easy to understand, positive in its action, and requires positioning only for extreme changes in size of paper, and such changes take no longer than the setting of the guides on a hand-fed press. Every sheet is registered twice to the lower guides, giving the operator of the machine double assurance of its accuracy. It feeds to either the right or the left guide.

Meeting of the Chicago Printing Crafts Association.

The Chicago Printing Crafts Association held its monthly meeting and dinner in the banquet-room of the Planters Hotel on Tuesday evening, March 16, 1915, with seventy-five members present.

The affair was featured by some exceedingly clever cabaret singing on the part of artists furnished by the hotel management, a splendid table d'hote dinner, and general discussions on the following subjects:

What steps to take in giving first aid to the injured.

Should superintendents and foremen be informed on the requirements of the liability laws of the State?

What training best fits a man for manager or superintendent of a printing-plant — office or mechanical?

The discussion on these subjects was general, and revealed the fact that members of the association were close students of these important matters.

The discussion of the first question brought out the fact that many offices in Chicago have a list of questions that must be answered by the man seeking a job ere he is employed. In some cases it appeared these questions had taken very objectionable form, and owing to that fact President McCarthy appointed a committee of five to draw up a suitable list of queries which in the future will be used in the offices represented in the association. The following gentlemen compose the committee: William Bentley, chairman; Arthur R. Wareen, Victor C. Guston, Frank A. Thomas and Harry G. Cantrell.

The question relative to the liability law was made a special order of business for the April meeting.

The officers of the association are as follows: E. J. McCarthy, president; Christen Olsen, vice-president; Harry B. Hillison, secretary; W. F. Barnard, treasurer.

Cleveland Printers and Apprentices Enthusiastic over I. T. U. Course.

Cleveland Typographical Union has set aside $3,000 to be used as an educational fund. Any journeyman or apprentice member can draw on the fund for a scholarship in the I. T. U. Course of Instruction in Printing, and arrange for repayment on his own terms. The union provides accommodation for students to study in classes of twenty. There are now three of these classes, each of which maintains an organization, with a secretary, whose duty it is to keep record of attendants and maintain interest in the class meetings.

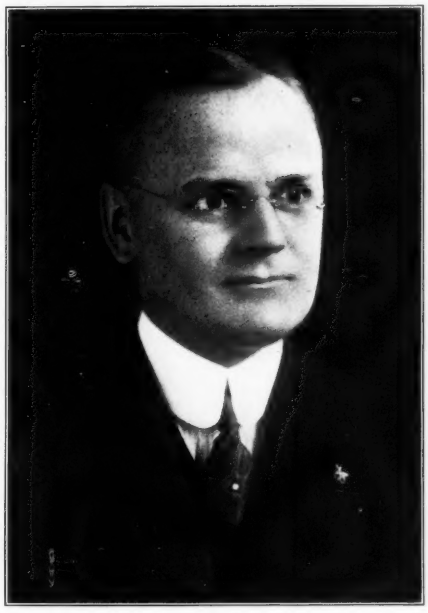
Several sessions of each class have been held, and the attendance has averaged more than seventy-five per cent. Officers of the union and the committee in charge are paying heed to the human factor. The classes meet in the Union Printers' Club, and there is a recess, during which there is music, pool, billiards, or some other form of recreation in which students may indulge. This tends to lighten the tedium of study, and offers the students an opportunity to become acquainted in a social way.

M. R. Hughes, a graduate of the I. T. U. Course, exercises supervision of the classes and has aroused an immense amount of interest in the details of the lessons. The discussions and controversies on these points became so numerous that it was decided to hold a mass-meeting of the classes on Sunday, March 14, when they were addressed by F. J. Trezise and W. B. Prescott. Fifty-four of the sixty students were present, and about an equal number of onlookers. When Mr. Trezise volunteered to answer questions, the interrogations came in volleys for more than an hour and a half. He answered queries of every conceivable character bearing on the particular phase of work which is engaging the attention of the classes. Perhaps never before — in the United States at least — has there been so much enthusiastic interest displayed in typography as there was at this meeting of earnest and enthusiastic students of the I. T. U. Course.

Cleveland Typographical Union is being very generally highly commended for its enterprise, the officers having received letters of commendation from employers, one of whom, to show his sincerity, enclosed a check for $25, and remarked, " This is surely education along the proper lines, and while you are unceasingly working for the steady advancement and upbuilding of our craft, may it prove the great benefit it surely must be to us all."

Fred H. French New Manager Sierra Paper Company, of Los Angeles.

The promotion of Fred H. French to the position of manager of the Sierra Paper Company, of Los Angeles, one of the Pacific coast branch houses of the J. W. Butler Paper Company, is but another example of the reward of hard work and close attention to details.



Fred H. French.

Mr. French entered the employ of the J. W. Butler Paper Company as mail boy in October, 1891, at the age of fourteen years. After working about a month in this position he was made telephone boy, and had charge of the telephone service for about a year, when he was promoted to the waiting-order department. After working about two years on the waiting orders, he was made assistant manager of the fancy-stationery department and held this position for between three and four years, when he was given a position as outside city salesman. After about five years of saleswork he received another promotion and was made manager of the country-sales department, which position he has held for the past fourteen years.

Mr. French left Chicago to take up his new work early in February, at which time his associates in the J. W. Butler Paper Company presented him with a beautiful thirty-second degree Masonic diamond ring as a token of their love and esteem. He carries with him the prediction of success in his new undertaking, and the best wishes of his many friends.

Annual Convention of the Michigan Press and Printers' Federation.

The annual convention of the Michigan Press and Printers' Federation was held at Grand Rapids on March 11, 12 and 13. It was the fourth meeting of the kind held by the organization and was signalized by much enthusiasm on the part of both delegates and visitors. Daily sessions were held and much business of importance to Michigan journalists and printers was disposed of. One feature that proved very satisfactory was the sessions embracing job press, daily press, weekly press and woman's press topics.

These were enthusiastically patronized by the delegates, who took a lively interest in the discussions.

W. J. Hartman, of the W. J. Hartman Printing Company, of Chicago, addressed a joint session of the convention on Friday, March 12, on the "Solution of the Workingmen's Compensation Insurance Problem."

A complimentary banquet at the Grand Rapids Press Hall was tendered the delegates, their wives and friends by the publishers and printers of Grand Rapids. This was a most successful affair, the speakers of the evening being: Chairman, Grant Goodrich, president Employing Printers' Association of Grand Rapids; Invocation by Rev. Edwin W. Bishop; toastmaster, Roy K. Moulton, *Grand Rapids Daily News;* Harry M. Nimmo, editor *Detroit Saturday Night;* Fred C. Wetmore; Mrs. William F. McKnight; James Keeley, editor *Chicago Herald;* John C. Ketcham, and Edgar A. Guest. An orchestra furnished music during the banquet.

One Organization for the Master Printers of Chicago.

On Wednesday, March 10, at a luncheon held in the German Room at the Grand Pacific Hotel, the committee on one organization for the master printers of Chicago made its final report. After exhaustive labors of many months, the committee, representing the Ben Franklin Club, the Employing Printers' Association, the Machine Composition Club, and the Chicago Typothetæ, had voted unanimously on a basis for the combination, under the name of the Franklin-Typothetæ of Chicago, and so reported to the meeting.

The report of the committee was later made the basis of a prospectus, which, with a copy of proposed constitution and by-laws, was sent to all the members of the above named organizations by Secretary W. T. Leyden for their endorsement.

The prospectus concludes with the statement: "We confidently believe that the Franklin-Typothetæ of Chicago as the one printers' organization, by reason of its large membership and financial resources, will do greater and more effective work, because it will have more members to serve on its committees, thereby increasing the number of minds to originate new thought, and at the same time lessen the work of each, to the end that every printer in Chicago may know the value of coöperation with his fellows in business; may operate his business on the Standard cost-finding system; may make his estimates on the Standard estimating blanks; may know the value of reliable efficiency records; may intelligently sell his product with a fair return for himself; may protect his workmen in case of injury through a policy with the Ben Franklin Mutual Casualty Company; may secure himself in case of loss by fire in his plant with a policy in the Printing Trades Mutual Fire Insurance Company."

Editors of McLean County, Illinois, Form Organization.

At the invitation of C. A. Burner, editor of *The Normalite,* Normal, Illinois, newspaper editors of McLean county gathered in the dining-hall of the Illinois State Normal University on Tuesday, March 16, incidentally to celebrate Mr. Burner's birthday, but primarily for the purpose of forming themselves into an organization. A splendid dinner was served at which Mr. Burner was host, and his wife, mother and sister hostesses.

After dinner, Mayor O. L. Manchester, of Normal, extended to the visitors a hearty welcome to the city; David Felmly, president of the Illinois State Normal University, extended a cordial welcome on behalf of the university and gave a brief historical sketch of the founding and growth of the school; H. Hillman, representing THE INLAND PRINTER, spoke on the subject, "Confidence as an Asset to the Newspaper Man."

The International Association of Manufacturing Photoengravers Votes to Hold Its Convention in Chicago.

The Executive Committee of the International Association of Manufacturing Photoengravers, at its recent meeting in Pittsburgh, voted to hold the nineteenth annual convention of the organization in Chicago, June 17, 18 and 19, 1915.

This decision was reached after a careful consideration of a number of cities, all of which were striving for the honor of the convention. Inasmuch as a large number of the members of the International Association of Manufacturing Photoengravers are also members of the Associated Advertising Clubs of the World, and as a great number of them make it a point to attend the Associated Advertising Clubs' convention, it was deemed advisable to bring the photoengravers' convention to Chicago immediately in advance of the other convention, so that the photoengravers could attend both at a minimum expenditure of time and money.

The photoengravers conducted departmental meetings at the Toronto convention, which from the standpoint of attendance and interest were equal to any departmental meetings held at that time. There is no doubt that similar action will be taken at the Chicago convention. The photoengravers' convention will contain from 250 to 300 delegates and members, most of whom will undoubtedly stay over for the Advertising Clubs' convention and thus add greatly to the attendance and interest of the latter. Plans are under way now for exhibits of the photoengravers' products, and it is the intention of the photoengravers to coöperate in every conceivable manner with the Associated Advertising Clubs of the World to make the next convention of that body an unqualified success.

Short Course in Agricultural Journalism at Iowa State College.

Country newspaper men to the number of one hundred and ten attended the special short course arranged for them at Iowa State College, Ames, March 18, 19 and 20, and when they came to the last session they were enthusiastic in their declarations that it had been eminently worth while.

The short course had two large purposes: First, to give country newspaper men a new and better viewpoint of agriculture and rural life so that they might make their newspapers fit their fields more fully; second, to emphasize the importance of cost accounting in the country printshop and to suggest how income may be increased through agricultural advertising and other business not now generally secured.

The members of the agricultural faculty gave the instruction in agriculture, covering a wide range of subjects in a practical and entertaining way. Howard Rann, of the Manchester *Press,* led the cost-accounting work, seconded by such men as W. F. Parrott, of Waterloo, a veteran in preaching better business methods, and O. J. Benjamin, formerly of the Nevada *Journal.* The two talks by Mr. Benjamin were especially valuable, because he told in detail how the *Journal* had been changed from a money-loser to one of the best paying properties in the corn belt.

The contests in connection with the short course aroused

much interest and brought out keen competition. The awards were as follows:

Best front-page make-up (towns less than 1,000).— Oxford *Mirror*, first; Paullina *Times*, second; Arlington *News*, third.

Best front page (towns over 1,000).— Knoxville *Journal*, first; New Hampton *Tribune*, second; Ida County *Pioneer*, third.

Best booklet-cover design.— Howard M. Mitchell, Storm Lake, first; A. M. Van Horn, Iowa City, second; Carrol Feezer, Oskaloosa, third.

In their final session the newspaper men, by a standing vote, adopted resolutions declaring strongly for a continuation of the short course and commending the college, the faculty, and especially the department of agricultural journalism and its head, F. W. Beckman.

Ben Franklin Club of Chicago in Regular Monthly Meeting.

The Ben Franklin Club of Chicago met at the Grand Pacific Hotel on Thursday evening, March 18. Following an excellent table d'hote dinner, Vice-President Daniel Boyle stated that President T. F. Walton, while much improved in health, was still unable to venture forth at night, and for that reason could not attend the meeting.

Vice-President Daniel Boyle was duly installed into office by W. J. Hartman, following the passage of a motion to that effect.

Mr. Hartman, in a vigorous address, appealed to the members and master printers at large to be more charitable in their attitude to one another. He decried false rumors regarding printing firms, and said it was the duty of every printer to ascertain the truth or falsity of statements regarding his colleagues' affairs before making any comment thereon. He made a strong plea for the "booster" as against the "knocker," declaring none should hesitate in saying good all along the line.

Secretary Leyden reported progress regarding replies anent the combination of all printing-crafts organizations into one association under the title of "The Franklin-Typothetæ of Chicago."

The dominant feature of the evening was the address of Robert C. Fay, advertising director of the Chicago Paper Company, on "How to Sell a Catalogue."

Lewis C. Gandy Now with Randall Company, of St. Paul, Minnesota.

Announcement has been received that on March 1 Lewis C. Gandy resigned the editorship of *The Printing Art*, of Cambridge, Massachusetts, to become connected with the Randall Company, of St. Paul, Minnesota.

While still a young men, Mr. Gandy is one of the best known men in the printing and advertising fields. During the four years Mr. Gandy had charge of *The Printing Art* he made that publication as well known abroad as it is in the United States and Canada, bringing to the task a thorough knowledge of the technicalities of printing as well as of advertising, coupled with a highly developed artistic taste and facile and brilliant pen.

Mr. Gandy has also been conspicuous for the public spirit he has displayed in all matters pertaining to the printing industry. Previous to his connection with *The Printing Art* he for some time had editorial charge of *The Master Printer*, of Philadelphia, and by his forceful writings did much to further the cost movement in the printing industry. He also found time to devote considerable attention to the problem of educating apprentices in printing-offices.

Previous to his entry into the printing-magazine field, Mr. Gandy was connected with the Lanston Monotype Machine Company, of Philadelphia, overseeing the designing of the type-faces for the monotype machine, and later being connected with the selling and advertising departments of that corporation. Before going with the Monotype Company, Mr. Gandy held executive positions with



Lewis C. Gandy.

several high-grade printing-offices in various cities. Mr. Gandy's new connection is with a firm to which his many qualifications are well adapted, the Randall Company being one of the best known high-grade printing establishments in the country. His new duties will not only give him direct charge of all the work passing through this plant, but he will also have the management of a new department, to be known as the Randall Advertising Service Bureau. It is the intention of this department to plan and execute advertising campaigns from the inception of the idea to its completion.

Henry Allen Back at His Desk.

Henry Allen, former secretary of the Ben Franklin Clubs of America, is back at his desk with the W. J. Hartman Printing Company, after a serious illness of five weeks' duration from diphtheria.

Just prior to his sickness, Mr. Allen suffered the distressing misfortune of losing his little daughter, Eleanor Charlotte. She died on the tenth of January from heart failure, due to her weakened condition following a severe attack of diphtheria. Only six and one-half years old, she was the pride and sunshine of the Allen home, and her untimely demise has cast a gloom over that home that it will be exceedingly difficult to dispel. The many friends of Mr. Allen, in and out of the printing trades, commiserate with him and his wife in their great sorrow, while rejoicing that he himself has been spared for many more years of usefulness.

ONE MORE CHANCE.

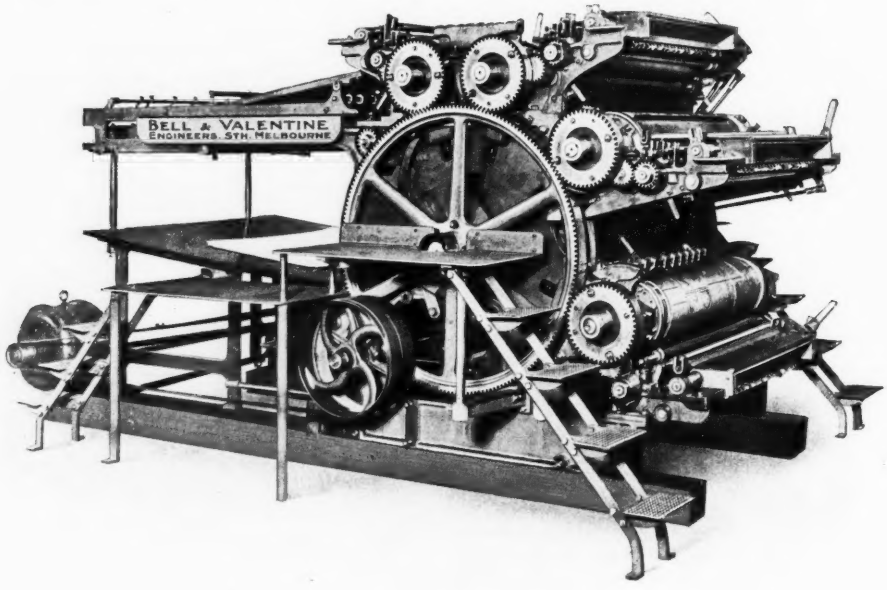
"Well, we have exhausted reason, logic, common sense, and justice. What more can we do?"

"I guess we'll simply have to go to law."— *Life*.

A NEW ROTARY FOUR-COLOR PRESS DESIGNED AND BUILT IN AUSTRALIA.

From far-off Australia comes the announcement of an entirely new and novel press for simultaneous or "wet" color printing. This press was designed and built by Bell & Valentine, of South Melbourne, Victoria, who have forwarded to THE INLAND PRINTER a number of samples showing the class of work it is capable of doing. Among these samples are a sheet of fifty-eight high-class labels, in seven colors and combinations, a sheet of jam labels, and specimens of three-color work.

The printing was done in one operation at the rate of eighteen hundred perfect sheets an hour. White paper is fed in at the rate of eighteen hundred sheets an hour, and is delivered, by overhead flies, printed in four separate colors and combinations at one operation. The work is perfect in color, registration and impression. The colors are clear, well defined, and without the slightest trace of muddiness or deterioration which the printer would naturally expect to find in "wet" printing.



New Rotary Four-Color Press Designed and Built in Australia.

A large central revolving drum carries the sheet through three-fourths of a circle. In its progress, it is presented in turn to receive the various colors. The forms consist of curved zinc plates, or electros, fastened on smaller cylinders placed at convenient intervals around the large central drum. Every revolution of this drum completes one sheet, and as the plate cylinders are smaller and traveling at the same peripheral speed, they make four revolutions to every sheet printed, the form receiving a supply of well-distributed ink at each revolution. The inking is more on the lines of the hand-rolling of the lithographic pressman when transferring. This machine has less than half the number of rollers on the ordinary jobbing flat-bed cylinder, but has more distributing and inking power than the two-revolution machines built for special art printing.

A distributing ink drum revolves eight times under the distributing rollers, but the rollers do not pass twice over the same ground. This has exactly the effect of the frequent lifting action of the pressman. The zinc plate passes four times under the inking-rollers, and no part of the plate comes twice on the same part of the roller.

Another trouble the experienced printer will foresee is that of make-ready. This difficulty is not as serious as would appear at first sight. The zinc plates or electros are attached to the best possible metallic mounts, and rapid means are provided for partly detaching the plate from the mount and inserting interlays between the plate and the mount, thus securing a more permanent and better effect than if an overlay were attached to the tympan in the usual way. For registration purposes, the plate cylinders are provided with a very rapid and fine adjustment. The cog wheel driving the plate cylinder is made in two parts, the central part being keyed to the cylinder spindle, and the outer part having the teeth. The two parts are bolted together by a sliding attachment, so that the cylinder can be moved to any extent when the bolts are slackened, an index showing the distance. The plates can therefore be clamped onto the cylinder, and the cylinder be turned to almost correct position before first trial. Fine adjustment is provided by a small fine-tooth pinion, by which the plate cylinders can be moved one-hundredth of an inch or less. Adjustment is provided for in the other direction — along the length of the cylinders — so that any color can be placed in absolutely correct position in less time than on a flat-bed machine. The floor-space required is about the same as required for a two-revolution machine. All gearing is machine-cut, and the machine, having no reciprocating parts, is capable of the highest speed; the running speed is fixed by the ability of the feeder.

The cylinder trip is automatic, and operates simultaneously on all of the plate cylinders, which are carried in eccentric phosphor-bronze bushings. These are partly rotated, as on the Babcock press.

High ink-distributing and rolling power, ease of maintaining absolute register, accuracy of impression and simplicity of rotary system are the distinctive features of the new machine.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

American Text-Book for Letters.*

This book contains a diagram of the capital script alphabet of twenty-six letters invented and written by N. S. Dearborn, with copious remarks on the various letters now in use, with the most correct method for producing them with the pen, brush, chisel or graver. This book is printed entirely from engraved plates. It is the only book of its class that is not printed from type, and for that reason is a standard with jewelers and engravers, as it undoubtedly is with all those who have a sense for the beautiful in type-faces.

* American Text-Book for Letters. By N. S. Dearborn. Boston: Lothrop, Lee & Shepard Co. Price, $2, postpaid. May be obtained through The Inland Printer Company.

Etching and Other Graphic Arts.*

This little book, by George T. Plowman, is an illustrated treatise on etching, with an original etching frontispiece and twenty-six illustrations. The first part of the volume is devoted to the subjects which are necessary to a complete understanding of etching. They will also serve as a guide to the beginner in his preliminary work. In the second, or technical, part of the book the author has endeavored to omit nothing, no matter how elementary, that might assist the beginner. Even the more experienced may find these chapters of use, at least in saving themselves the trouble of consulting various works for some needed formula. Those who already enjoy the graphic arts will appreciate them more intelligently, and will derive additional pleasure from them by knowing something of the technical side. Much of the contents of this book is derived from notes made during the sojourn of the author in England and on the Continent.

* Etching and Other Graphic Arts. By George T. Plowman. New York and London: John Lane Company. Price, $1.60, postpaid. May be obtained through The Inland Printer Company.

Thought-Building in Composition.*

This is a valuable handbook for men who need to write, whether special articles, advertisements, editorials, or personals; tells how to get a "handle" by which to "swing" the idea. Its author has worked on country weeklies, big dailies, and magazines — knows his business, is specific, clear, helpful; strikes for essentials. Well adapted for desk or for home study — a manual of practical fundamentals; includes a division on simple news-writing. Many topics among the exercises suggest good copy for the home paper or for features. As the preface to the book states: "This manual has been prepared as a manual of practice, not of theory. Purposely, the theory has been limited to bare essentials. . . . The numerous new illustrations and exercises, some of which are planned for the student from the village or farm, others of which refer to contemporary topics or the local environment of the average student, and still others of which involve the discussion of topics of especial interest to women students, render the book available for use in college, university or technical school."

* Thought-Building in Composition. By Robert Wilson Neal, A.M. Price, 80 cents net. New York: The Macmillan Company. May be obtained through The Inland Printer Company.

Advertising, What It Will Do.*

"Advertising, The Social and Economic Problem," by George French, 1915, is a book of 258 pages that one can not put aside until it is read entire. The author knows his subject so thoroughly and writes so fascinatingly that it reads like a romance.

The purpose of the book is to tell what advertising is doing and what it will do. "The study and observation of advertising is one of the more stimulating of the mental exercises this century challenges us with. It leads into the future, though we do not have to go far into the past to lose its trail. Among the sciences advertising is a maverick; it has not been corralled nor branded. Among the arts it is a stray lamb; not considered of consequence. Among the professions it is without place or rating — an intruder without credentials. In business it is a saint or a sinner, according as it has distributed its largess."

That advertising is passing through a purifying process is shown in every one of the seventeen chapters, and the book makes for ethics in advertising by showing boldly that which is bad and suggesting clearly that which is proper. "Caveat Emptor," let the buyer beware, is condemned and the Golden Rule substituted.

Trade-journal advertising is the ideal method, according to this authority, and of this he says in part: "There is a class of advertising mediums that offers a very good illustration of this idea — the trade papers. This class of periodicals is the best existing example of advertising mediums that approach to a sane and commercial ideal. In the first place, the trade papers serve their readers better than any other class of periodicals, not excluding the newspapers. They restrict their circulation to such people as are directly interested in the trade they serve. They do not encourage subscriptions from men who are not actively in the business they represent; the more progressive among them make their subscription lists a very accurate 'Who's who' in their trade. . . .

"As a whole, the trade-paper section of the great periodical family is giving a most valuable and significant demonstration of what the ideal in advertising should be."

* Advertising, the Social and Economic Problem. By George French. New York: The Ronald Press. Price, $2. May be obtained through The Inland Printer Company.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 55. APRIL, 1915. No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

PROFITABLE LINOTYPE PLANT FOR SALE — I have the "back-to-the-land" fever and wish to dispose of my Model 5 linotype machine, equipment and business; plenty of work at good prices; good thing for competent man; price, $5,000; terms to responsible party. LINOTYPE, 918 27th st., Milwaukee, Wis.

FOR SALE — Old-established printing business can be bought for $3,000 down; balance to suit; output about $10,000 a year; investigation solicited; no newspaper. Address BOX 486, Pulaski, Va.

WANTED — CAPABLE, ENERGETIC MAN to take charge of Gordon plant (stock company); must be an all-around printer and invest $1,500; good opportunity for the right man. D 838.

FOR SALE — By non-printer owner account other interests, job plant and weekly paper; suburban town; exclusive territory; unlimited possibilities; price approximately cost. D 818.

FOR SALE OR LEASE — Job office, new cabinets, up-to-date monoline machine; live town. Address GEO. STUDMAN, care Standard, Kamloops, B. C.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on nameplate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

REMOVING! REMOVING! — To save expense of removing, we are reducing prices on the following: Cottrell and Campbell pony cylinder presses, Whitlock two-revolution presses, Cranston, Whitlock, and other drum cylinders, job presses, cutters, perforating and punching machines, and all kinds of machinery appertaining to the trade. Send for illustrated list. RICHARD PRESTON, 167 A Oliver st., Boston.

REBUILT — Guaranteed satisfactory to purchaser, Huber 4-roller, 46 by 60 bed, $1,100; Campbell job and book, 41 by 60 bed, $700; 37 by 52 bed, $650; 34 by 50 bed, $550; Campbell "Economic," 45 by 60 bed, $800; Hoe pony drum, 17 by 21 bed, $475; f.o.b. New York. C. FRANK BOUGHTON, successor to Van Allens & Boughton, 17-23 Ross st., New York.

FOR SALE — One Harris 2-color printing-press; will print sheet 28 by 42, and produce 5,000 per hour; has been used only five months, practically new; an exceptional bargain. C 773.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — 156 copies of THE INLAND PRINTER, beginning with Vol. VIII; six volumes are bound; all copies are in good condition. L. B. LACEY, Box 714, Indianapolis, Ind.

FOR SALE — Latest model, largest size Autopress; used only three weeks; work we had for it discontinued; cost new, $2,750; our price, $1,800 cash. D 830.

FOR SALE — 25 by 35 and 43 by 56 Century presses, rebuilt and guaranteed. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago, Ill.

FOR SALE — 68-inch and 74-inch Miehles; write for full particulars. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago, Ill.

FOR SALE — 53, 65 and 72 inch Miehle presses. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago, Ill.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues

QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues

VISE GRIP

HELP WANTED.

Agents.

THE INSTANTANEOUS SPELLER — Something new and extraordinary; any word instantly; no turning pages; it need not be called a book; it is more than a book; sells on sight to any one. It is not necessary to be a good speller with this book; every printer, linotype operator, stenographer and typist will buy one; you can sell a dozen copies to your acquaintances; startling profits to agents; copyrighted and patent applied for; send for terms and circulars. THE INSTANTANEOUS SPELLER CO., INC., Norfolk, Va.

Bindery.

WANTED — BINDERY FOREMAN who can make prices; practical in all departments, with knowledge of Dexter folder; full particulars, please. POWERS-TYSON PRINTING CO., Grand Rapids, Mich.

Collotype Printers.

COLLOTYPE PRINTER WANTED; one used to colorwork and a knowledge of litho. work preferred; able to take full charge of printing end of high-class collotype business; submit samples of work, if possible, which will be returned, and state salary required. D 820.

Composing-room.

WANTED — High-class compositor and layout man, up to the minute on style and originality, who can lay out and execute the very best grades of modern, tasty typography in the way of booklets, catalogues, and other high-grade advertising literature. Satisfactory wages and permanent position to one who proves his ability; state fully past experience and submit, if possible, representative examples of typography you have produced. THE McDONALD PRINTING COMPANY, 107-117 Opera pl., Cincinnati, Ohio.

WANTED — LAYOUT MAN; GOOD DISPLAY COMPOSITOR, capable of planning and preparing copy for composing-room; must be able to lay out copy office style; non-union office, located in Chicago; state fully experience and qualifications; opportunity also for a few good compositors. D 836.

COMPOSITOR — UNION — CHICAGO — A job man of exceptional ability desired; one who is artistic and rapid; better than scale to right man; don't answer unless you know you can make good. Address D 676.

Pressroom.

WANTED — CYLINDER-PRESS FEEDER and caretaker of presses; no booze or cigarettes; state experience and wages asked for 57 hours. THE COLLIER PRINTING CO., Wooster, Ohio.

WANTED — PRESSMEN to take our course in salesmanship, and join our sales organization, and earn big pay while learning to earn more; an extraordinary offer. D 822.

Proofroom.

WANTED — PROOFREADER of wide experience and special ability for a high-grade printing-office in the Middle West; this firm does commercial, periodical and book printing, and wants a proofreader who can take charge of proofroom; non-union. D 768.

Publishers.

WANTED — TO HEAR FROM PUBLISHER with facilities for pushing mail-order book sales. BOX 357, West Park, Ohio.

Salesmen.

WANTED — SALESMAN BY OLD-ESTABLISHED FIRM manufacturing printing-inks to call on the important printers of New York city; must have first-class credentials; unusual opportunity for a man of high caliber. D 823.

WANTED — SALESMEN calling on job printers to sell new appliances as side line; write us fully in confidence, stating experience, territory covered, and name of employer. GOLDING MFG. CO., Franklin, Mass.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N.-W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

LINOTYPE INSTRUCTION — Eight linotypes; lesson sheets; thorough mechanical instruction; employment bureau; 150 students yearly; call or write before deciding; more linotype practice. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York, N. Y.

MISCELLANEOUS.

PETROGRAD — Representative, having first-class clientèle, previously doing large turnover for leading German houses, on account of the war wishes to make new connections in America, and desires first-class AGENCIES for all kinds of printers' supplies, machines, etc.; offers desired. PETROGRAD (Russia), Postfach No. 439.

WANTED — All interested to look up advertisement signed E. W. Work, on page 852 of March issue.

SITUATIONS WANTED.

Advertising.

ADVERTISING-AGENCY MAN will join high-class publisher in developing service department; salary and commission basis; exceptional work in this line; one catalogue produced has sold $100,000 worth of printing. Address BOX 357, West Park, Ohio.

Bindery.

POSITION WANTED AS FOREMAN of bindery by a capable executive, familiar with estimating, cost systems and scientific shop management; considered an authority on bookbinding. C 810.

BINDERY FOREMAN, with thorough knowledge of the business in all its branches, good executive, who can show results, wants position. D 564.

Composing-room.

FOREMAN OF FIRST-CLASS PRINTING-PLANT contemplates change of location, as composing or general foreman; prefers up-to-date plant in smaller city; has thorough knowledge and experience in producing good printing, and is practical and dependable; young man of clean habits, good education, married; interested in suitable field for permanent position. D 833.

MACHINIST-OPERATOR, who is both clean and swift as an operator and expert machinist, desires position in the Northwest in good town for himself and family; has had 12 years' experience; is also practical printer; honest, reliable and industrious; can keep your repair bills far below normal. D 831.

COMPETENT POSTER COMPOSITOR desires situation; 25 years' experience on all sizes, from "flyers" to "stands"; good typemaker and block cutter; fair letterer and layout man; steady, sober and union; will go anywhere on four or six months' trial. D 825.

TWO YOUNG, VIGILANT MONOTYPE OPERATORS; set 5,000 ems; will go anywhere, permanently; transportation required from New York city. D 826.

Engravers.

PHOTOENGRAVER — Experienced reëtcher and finisher, who can also do all-around work, would like position with an up-to-date open shop; married and strictly sober. D 824.

SITUATION WANTED by an experienced photo-gelatin platemaker and printer; familiar with all branches of the work; best of references. D 839.

Estimator.

YOUNG MAN, twenty-eight years of age, wishes to connect himself with a first-class shop requiring the services of an estimator who can handle outside sales; would not be averse to going on the road for a catalogue house doing A-1 work; has had plenty of sales experience as well as understanding all of the detail work of any print-shop; is not afraid of hard work, or plenty of it. D 837.

Managers and Superintendents.

PRINTING SUPERINTENDENT, OF EXCEPTIONAL ABILITY, SEEKS OPENING WITH LARGE, PROGRESSIVE ESTABLISHMENT; ACCUSTOMED TO BIG VOLUME AND FINE QUALITY OF WORK; THIRTY-EIGHT YEARS OF AGE; REFERENCES THE BEST. D 815.

PRINTING SUPERINTENDENT of wide experience, excellent reputation and ability, able to tackle and solve difficult problems and accustomed to handling large volumes of work and of highest quality, desires position with progressive, up-to-date concern; prefers Chicago or surrounding territory, and a place where, after proven ability, advertiser could become financially interested. D 834.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.**

FOREMAN-SUPERINTENDENT SEEKS CHANGE — Up-to-date man, capable of estimating and handling finest grade of work; strictly temperate; married; best references; not a cheap man, but willing to start at a moderate salary with prospects for advancement. D 832.

SITUATION WANTED as superintendent of a medium-sized plant where I can help build up a better business; conversant with all branches; authority on presswork; financial, executive and sales ability; can operate a cost system and give accurate estimates; age 28; references. D 669.

SUPERINTENDENT of a lithograph, printing and binding establishment, familiar with several cost systems and the Taylor system of scientific shop management, desires position. C 809.

Offset Printing.

OFFSET PRINTER — All-around expert wishes position; would like to hear from firm about to install offset litho. plant. Address OFFSET, Room 1607, 150 Nassau st., New York city.

Paper Cutter.

GOOD, ALL-AROUND PAPER CUTTER wants to change position, 12 years' experience; must have steady job; references; $18 minimum. C 799.

Pressroom.

FIRST-CLASS PRACTICAL PRESSROOM FOREMAN — Has had charge for the past 15 years; knows business thoroughly on any kind of work; has good executive ability and is economical manager who will produce results and work for employer's interest at all times; sober and steady; at present employed, but would like change. D 827.

FOREMAN, thoroughly experienced on high-grade half-tone and process color printing wants to connect with a good, live concern; has had charge of some of the best shops in the country; can handle any number of men and obtain the highest working efficiency; no bad habits; best of references. D 840.

PRESSMAN, competent on fine work and handling men, desires position as working foreman or journeyman with modern concern; Cross automatics; 35 years old; married; temperate; non-union; particulars. D 811.

STEADY SITUATION WANTED by young married man with executive ability as foreman of pressroom; must have at least five cylinders and doing a good grade of work; can furnish the best of references. D 817.

SITUATION WANTED either as platen or cylinder pressman by man who is competent at both; steady, dependable position in smaller city desired; position to be open in April or May. D 821.

CYLINDER PRESSMAN, A-1; years of experience on all grades of work; capable of taking charge or running two presses; in Chicago or out; union. D 828.

SITUATION WANTED by non-union job pressman and printer; experienced; can give reference. LOCK BOX C, Williamsburg, Ohio.

WANTED TO PURCHASE.

WANTED — Copies of THE INLAND PRINTER for January, February, July, October, 1893; January, March, May, July, August, November, December, 1895; January, February, March, April, May, June, July, August, September, 1896; December, 1900; April, 1902; December, 1906. D 835.

WANTED — SECONDHAND N-R TYPECASTER. C. CLARKE, 1018 West av., Buffalo, N. Y.

OLD TYPE WANTED, 12 cents per pound. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

WANTED — 1 copy Volume 5, Penrose's Annual. D 625.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. Williams st., New York. 3-16

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-15

Bookbinders' Sewing Machines.

SMYTH, JOSEPH E., CO., 638 Federal st., Chicago, Ill. Manufacturers bookbinders' sewing machines. 4-15

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Calendar-pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1916; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-16

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-16

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-16

Copper and Zinc Prepared for Half-tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-16

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Hot-die Embossing.

HOT EMBOSSING: catalogues, covers, show-cards. OSCAR FISCHER & CO., engravers and die-sinkers, 638 Federal st., Chicago. 10-15

GOLDING MFG. CO., Franklin, Mass. Our hot embosser facilitates embossing on any job press. 9-15

Job Printing-presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass. 9-15

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-16

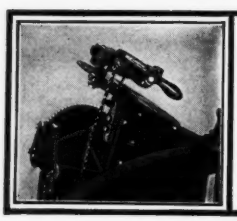
Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Paper Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-15



MAKE MONEY by attaching **NEW CENTURY FOUNTAINS** to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs. No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS—*More Impressions* and *Better Work*. **For Chandler & Price, Challenge and all Gordon Presses.**

Get a descriptive circular from your dealer or send to us. **THE WAGNER MFG. CO., Scranton, Pa.**

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass. 9-15

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-16

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-16

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-16

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 S. Dearborn st., Chicago; factory, Long Island City, New York. 10-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburgh; 706 Baltimore av., Kansas City; 40 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 3-16

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.
Allied Firm:
Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. 11-15

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-16

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See typefounders. 3-16

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — Scientific Printing-office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printing Machinery.

BARNHART BROTHERS & SPINDLER — Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago — Babcock drums, two-revolution and fast news presses. 7-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Rebuilt Printing-presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

GOLDING MFG. CO., Franklin, Mass. All makes. 9-15

Roller Embossing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Roller Racks and Overlay Table.

JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. "THE JOHNSON WAY" keeps rollers good, EVERY DAY. 12-15

Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Steel Rules and Case-racks for Printers.

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y., manufacturers of specialties and machinery for printers; repairing, designing, rebuilding. 6-15

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, $19 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type — and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York. 6-15

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, William and Frankfort sts.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 13 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st., S.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Vancouver, 1086 Homer av. 8-15

KEYSTONE TYPEFOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 7th st. and Baltimore av.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st. 3-16

BARNHART BROTHERS & SPINDLER — Type, borders, ornaments, chases, brass rules, all-brass galleys, etc. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York. 11-15

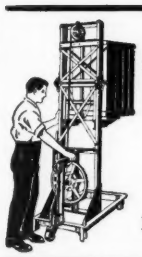
Wire Stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

PIONEER PAPER STOCK COMPANY
PACKERS AND DEALERS IN
PAPER STOCK
'Phone: North 3565 448 W. Ohio St., CHICAGO, U. S. A.

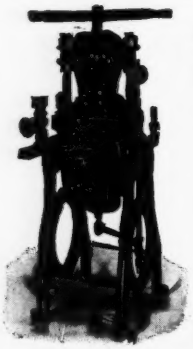


ECONOMY STEEL TIERING MACHINES
enable one man to lift heavy boxes, bales, barrels and rolls, clear to ceiling's height. Built to operate by hand, electric or pneumatic power. Portable, safe and simple.
New designs and improvements.
It will pay you to get full information
ECONOMY ENGINEERING COMPANY
423 So. Washtenaw Ave., Chicago

VPM Quality Equipment VPM
AUTOMATIC FEEDERS
VACUUM BRONZING MACHINES
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Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass. and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.



There Is No Business That

will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.

The J.F.W. DORMAN CO.
Baltimore, Md., U.S.A.

We cater to the Printing Trade in making the most up-to-date line of

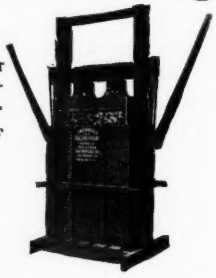
Pencil and Pen Carbons

for any *Carbon Copy* work.

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MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

A Sullivan Baling Press



will cut down your labor cost and reduce your fire risk.

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SULLIVAN MACHINERY CO.
122 S. Michigan Ave.
CHICAGO



Revolvator
REG. U.S. PAT. OFF.

Will pile or unpile paper cheaper, better, quicker than any other method.

Send for Bulletin I-30 "The Revolvator"

N. Y. Revolving Portable Elevator Co.
351 Garfield Avenue, Jersey City, N. J.

There is Big Money in Automatic Card Printing Everywhere

Our PRESS is the FIRST, the BEST and Cheapest in PRICE on the Market a Booklet FREE



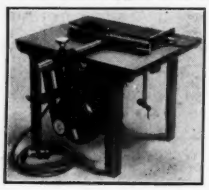
S. B. FEUERSTEIN & Co.
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Special Inducements to Dealers

All GENUINE Hempel Quoins and Keys
Except the "Monarch" Quoins



Sold by all reputable dealers
Manufactured exclusively by **H. A. HEMPEL**
THE INVENTOR OF THE QUOINS
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Motor Driven Bench Saw
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Send for circular giving details and prices.
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METALS
Linotype, Monotype, Stereotype
Special Mixtures

QUALITY
First, Last and All the Time.

E.W. Blatchford Co.
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"RINEHART"
LINOTYPE, MONOTYPE
STEREOTYPE
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DISTINCTIVELY BETTER
CONSISTENT MARKET PRICES

Pittsburgh White Metal Company
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Up-to-Date Printers

who want the best die-stamped Christmas cards that money can buy are invited to send for my line of samples, which are now ready.

Christmas Cards for Commercial Purposes

in new designs and shapes a specialty. Send to-day on your business letter-head and be first in the field.

S. L. FORMAN MAKER *and* IMPORTER *of* CHRISTMAS CARDS

Specialist on Social Printing for the Trade

N.W. Cor. 10th and Arch Sts., PHILADELPHIA, PA.



DURANT COUNTERS

For C. & P. Presses, $5.00
For Colt's Armory, $7.80

Meet most exacting requirements.

Ask your dealer why they are different.

W. N. DURANT CO. **Milwaukee, Wis.**

"JELLITAC"

The paste without the water—the perfect **"Make-Ready" Paste.**

DOES NOT FREEZE

FIVE GALLONS 100 PER CENT EFFICIENT PASTE FOR $1

Just sprinkle "JELLITAC" into cold water and it instantly turns into a snow-white "make-ready" paste for immediate use. A postal brings a sample or a dollar box on trial.

ARTHUR S. HOYT CO., 86 West Broadway, NEW YORK CITY

Sold by Wholesale Paper Dealers, Type Foundries and Supply Houses.

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and will be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY

632 Sherman St. **Chicago**

KEYBOARD PAPER

for the **MONOTYPE MACHINE**

COLONIAL COMPANY, Mechanic Falls, Me.

New York Office: 320 Fifth Avenue



Redington Counters

Will keep you accurately posted and will tell you how much each press is producing. No repeating or jumping; all steel; no screws; easy to set; large figures. Equip your presses with them. *For Sale by all Dealers.*

Price $5.00, U. S. A.

F. B. REDINGTON CO., 112 S. Sangamon Street, Chicago

R. R. B. PADDING GLUE

has been adopted by over 2,000 firms. They have chosen it above all others because it makes *stronger, whiter, more flexible pads.*

ROBT. R. BURRAGE

83 GOLD STREET **NEW YORK**

TO THE PRINTING TRADE

Every printer should have my 1915 samples of Christmas Cards. Write for my specialty of 5-cent cards. You should see my "Handy, Neat Little Calendar"—1916 samples all ready for you. Write on your trade letter-head.

HARRY W. KING

MANUFACTURER OF CHRISTMAS CARDS

312 Cherry Street, Philadelphia

ADD TO YOUR PROFITS

By Taking Orders for Bonds

Write for particulars to

ALBERT B. KING & COMPANY, *Inc.*

Bond Specialists

206 BROADWAY, NEW YORK

REBUILT PRINTING MACHINERY

Cylinder Presses **Job Presses** **Paper Cutters**
Folding Machines **Linotype Machines** **Electric Welding**

R. W. HARTNETT CO., 50 N. 6, Philadelphia

CARBON BLACK

MADE BY

GODFREY L. CABOT, Boston, Mass.

940-941 Old South Building

ELF ECLIPSE (PN) ELF B. B. B. VULCAN ACME

WHEN YOU BUY

Printers' and Binders' Machinery

REMEMBER

WANNER

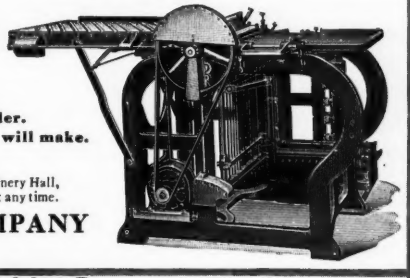
MACHINERY CO.

A. F. WANNER PROP.

703 S. Dearborn Street **CHICAGO, ILL.**

THE FOLDER FOR WIDE-AWAKE PRINTERS

Two Books You Ought to Have



Every up-to-date printer and binder should read the facts about the new Model "B" Cleveland Folder. It will pay you to get this literature.

(1) A booklet describing the many time and money saving features of this folder.
(2) A book of diagrams showing each of the 159 folds which the Model "B" will make.

Send us a post-card TO-DAY for these books.

The Norman F. Hall Company are exhibiting the new Model "B" Machine in Block No. 31, Machinery Hall, Panama-Pacific Exposition, and they will be pleased to demonstrate this machine to interested parties at any time.

THE CLEVELAND FOLDING MACHINE COMPANY

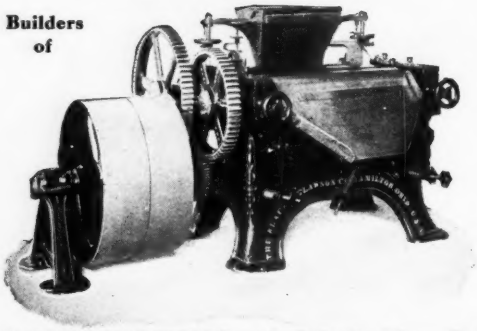
5100 EUCLID AVENUE, CLEVELAND, OHIO

NO TAPES OR CHAINS

THE BLACK-CLAWSON CO.

HAMILTON, OHIO, U. S. A.

Builders of



INK GRINDING MILLS with 3 Chilled Iron Rolls

Sizes—6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches
With or without Hoppers. Solid or water-cooled Rolls

Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery

THE BEST SPECIAL

Works for Lithographers

ETC., ARE THE

ALBUM LITHO—26 parts in stock, 20 plates in black and color, *$1.50 each part.*
AMERICAN COMMERCIAL SPECIMENS—three series, 24 plates in color, *$3.50 each series.*
TREASURE OF GRAPHIC ARTS—24 folio plates in color, *$4.50.*
TREASURE OF LABELS—*the newest of labels*—15 plates in color, *$3.00.*
"FIGURE STUDIES"—by Ferd Wust—second series, 24 plates, *$3.00.*

AND THE

FREIE KÜNSTE

SEMI-MONTHLY PUBLICATION

This Journal is *the best Technical Book for Printers, Lithographers and all Kindred Trades.* Artistic supplements. Yearly subscription, *$3.00*, post free; sample copy, *25 cents.*

Published by JOSEF HEIM, Vienna VI. / i Austria

Bronze Powder

Riessner's Combination Gold Printing Ink for all kinds of paper. A pound sent, express prepaid, on approval. Send on your paper and I will print Gold Ink on it to show you. *Specimens and prices on request.*

T. RIESSNER, 57 Gold Street, New York

AGENTS WANTED. A Good Side Line for Salesman.

A Modern Monthly— All About PAPER

The PAPER DEALER

PD

THE PAPER DEALER gives the wanted information on the general and technical subject of

Paper

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. Has subscribers throughout forty-five States. Also Canada and foreign countries.

THIS SPECIAL OFFER

Covers 1915-1916 at the very special rate of $1.50 instead of $2.00. This is an opportunity worth while. Proves an investment, not an expense to printers.

The PAPER DEALER

186 NORTH LA SALLE STREET, CHICAGO

The British Printer

Is Familiarly Known as

"Our National Trade Journal"

By Its British Readers

Subscribers to the British Printer are also found in the best printing establishments of the United States, in Canada, or the Continent of Europe and in every British Colony.

The British Printer is a purely technical journal. Every department covered by experts. Always pictorial, illustrating modern methods of reproduction.

Published bi-monthly, $2.00 per annum, post free.
Specimen copy 35c; by mail 40c.

American Agents:

THE INLAND PRINTER COMPANY
632 South Sherman Street **Chicago, Illinois**

Inland Printer Technical School

MACHINE COMPOSITION DEPARTMENT

No educational feature in connection with the printing trades has the success which has attended this venture. More than 1,350 graduates.

MECHANISM AND FINGERING TAUGHT

and so thoroughly that many experienced operators have taken the course after working with graduates.

The compositor who wants to look in at the money-making end of his trade should send postal for booklet "MACHINE COMPOSITION" and learn all about the course and what students say of it. Manipulation of **The Thompson Typecaster** taught without extra charge.

INLAND PRINTER TECHNICAL SCHOOL, 632 Sherman St., Chicago

Paper Department

THE disposition of specific kinds of business to become grouped in cities and towns is due to economic forces more or less well understood. The same economic principles in part make it desirable for advertising of certain staples and specialties to be grouped in trade journals.

Each manufacturer and each wholesaler and retailer of paper has advantages to offer to the buyer, and his name and address, and what he has to offer, is naturally more readily found by the buyer in the region of cities and towns in which the paper trades are grouped and in the advertising sections of the trade paper where his staples and specialties, name and address are departmentalized with others in the same line.

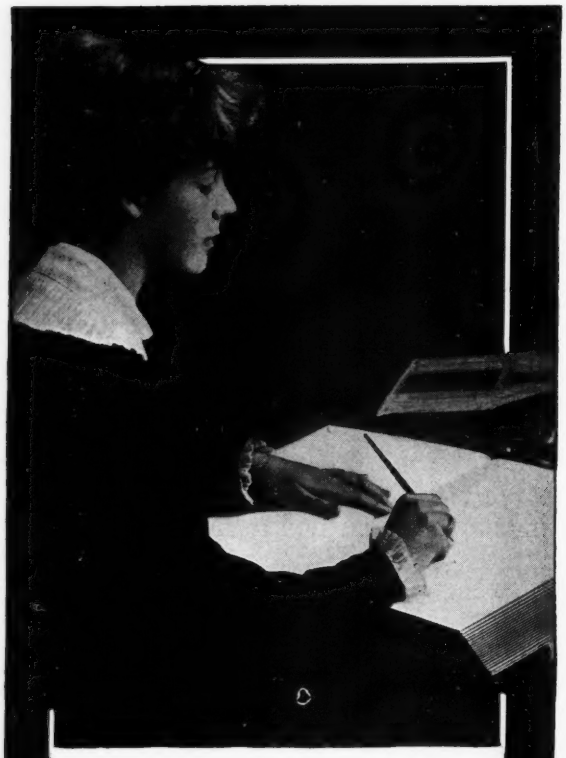
The paper industry and its advertising is constantly growing, each year showing an increase of space in this journal, hence the advisability of creating a special department, complete in itself, in order to facilitate and assist the Printer, Lithographer, Engraver and User of paper to quickly locate his wants.

This page is therefore designed to introduce to buyers of paper and paper specialties the advertising of houses in the paper industry, forming for the reasons above stated an advantage to buyer, manufacturer and seller, and consequently adding potentially to the value of this publication in its service to the trade.

Our subscribers are requested to mention The Inland Printer when asking for samples or quotations.

The Inland Printer Company

Chicago - New York



TEN years from now, to-day's entries in a business man's books may be far more valuable than to-day. Endurance is what counts. Endurance is the reason why all ledgers and record books should be made of

Brown's Linen Ledger Paper

Books made from Brown's preserve legible imprints for ages. They never yellow, grow dingy or become brittle. And they print and rule sharply and clearly—take kindly to pen and ink and bear erasures perfectly. Brown's Linen Ledger Paper isn't the universal standard for nothing. Specify its use for particular purposes.

Write for Samples.

L. L. Brown Paper Co.

Established 1850 Adams, Mass., U. S. A.

FACSIMILE OF WATER-MARK

L.L.BROWN LINEN LEDGER PAPER CO.

Coated Bond Paper

Extra strong

MADE ESPECIALLY FOR HALF-TONE PRINTING

Carried in stock in

17 x 22 — 24-pound
22 x 34 — 48-pound

Samples and specimen printed sheets upon request.

Parker, Thomas & Tucker Paper Co.

529-539 S. FRANKLIN STREET, CHICAGO

JAMES WHITE PAPER CO.



Trade-mark
Registered U. S. Patent Office.

BOOK AND COVER PAPERS

219 W. MONROE STREET CHICAGO

FOR YOUR PROTECTION

and to prevent

SUBSTITUTION

SEE THAT OUR LABEL IS ON

EVERY PACKAGE

GUARANTEED
FLAT FLAT
GUMMED PAPER

IDEAL COATED PAPER CO.

BROOKFIELD
MASSACHUSETTS

NEW YORK CINCINNATI CHICAGO

Printers Are Poring Over This Wonderful Free "Service Book"



IT'S been an eye-opener to them. It has made them realize, for the first time, that Envelopes, supplied through Western States service, can bring in a lot of business they might never land without them.

This Service Book teems with practical sales-suggestions. It's real stuff—written by a man who knows your business and your problems from years of intimate contact; a man who knows *his* business even better.

WHEN we sent out the first copies of our Service Book a few weeks ago, we were naturally anxious to hear the trade's opinion of it. Now we have a pretty fair idea what that opinion is—and it well repays us for our work and time in getting up the book.

One printer, for instance, had a job of ready-made envelopes on the press when his Service Book came. He read it through—then yanked that job off the press and wrote us for a layout, so he could run his envelopes in the sheet, Western States fashion.

The book "hit him where he lived." Quite possibly *your* copy will hit you likewise.

This trade-mark "W," notched under the flap of every Western States envelope, means much to you and your trade.

The System That Gets You Real Profits Out of Envelope Printing

Of course that's the backbone of the book—the Western States service that makes Envelopes a paying proposition for you—ways of printing envelopes flat in the sheet, one to a dozen "on" (using Western States free layouts), so you can quote prices that will land jobs against hot competition and pay you an extra-size profit.

Western States service doesn't stop with pulling envelope jobs alone. It arms you with *ideas* that will make many a big printing buyer sit up and look at you with new interest—the real, constructive sort of plans that swing big-edition deals your way.

Better send to-day for your copy of this "idea-ful" Service Book. A postal brings it.

Western States Envelope Co., **Dept. N, Milwaukee, Wis.**

Independent Makers of Guaranteed "Sure-Stick" Envelopes for Printers and Lithographers

PRINTERS

can not fail to appreciate the immense saving obtained in every direction, as well as the infinitely greater satisfaction given to customers, when supplying labels made with

NON-CURLING GUMMED PAPER

We make these Non-curling Gummed Papers in every conceivable variety of quality of paper and gumming, and have agents distributing them in every large city in the country. *Write for Samples.*

Samuel Jones & Co.

Established in England 1811

WAVERLY PARK, N. J.

HAMMERMILL BOND

"The Utility Business Paper"

ENVELOPES TO MATCH

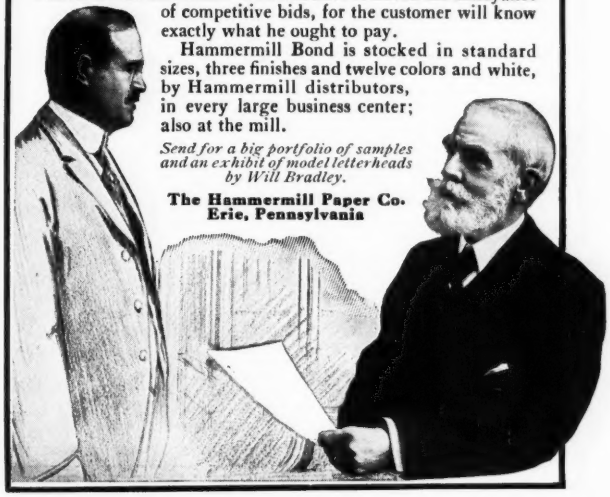
Serve your customers by teaching them the value of standardizing their letterheads and office forms on one grade of paper.

When they learn to specify Hammermill Bond, arguments and dissatisfaction about paper will no longer disturb your relations with customers. You will have removed the annoyance of competitive bids, for the customer will know exactly what he ought to pay.

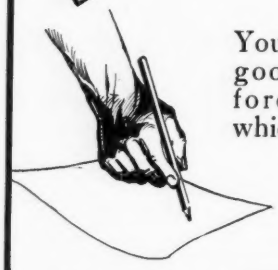
Hammermill Bond is stocked in standard sizes, three finishes and twelve colors and white, by Hammermill distributors, in every large business center; also at the mill.

Send for a big portfolio of samples and an exhibit of model letterheads by Will Bradley.

The Hammermill Paper Co.
Erie, Pennsylvania

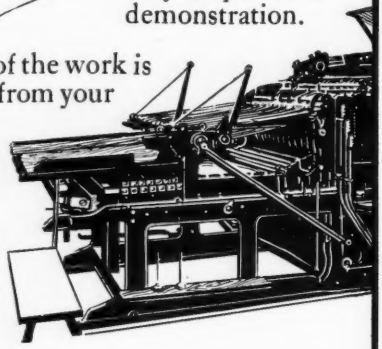


Foldwell Means Service



Your customer writes good copy—strong, forceful arguments which are to represent his products in a manner second only to a personal demonstration.

Your part of the work is to deliver from your presses advertising that truly advertises and the perfect basis for such advertising is



Foldwell Coated Book and Cover Paper



THE mighty strength of these stocks enables you to reflect the merits of your customers' products — it enables you to say to these men, "Your circular or mailing card will stand the strain of second-class mailing and reach its destination clean and whole."

Foldwell Paper and Cover Do Not Crack

Send for helpful sample books.

LASHER & LATHROP, New York City
18 Beekman Street

WHITEHEAD & ALLIGER, New York City
8 Thomas Street

CHICAGO PAPER CO.

801 S. FIFTH AVE., CHICAGO

The American Pressman

A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials

ONE DOLLAR PER YEAR

ROGERSVILLE, TENNESSEE

Consult the Specialists who KNOW

The only Credit Book and Classified Directory of the Paper, Book, Stationery, Printing and Publishing Trade and kindred lines

TYPO

EIGHTEENTH YEAR

Will help to Increase Your Sales — Decrease Your Losses

RATINGS Most Carefully REVISED

and based upon substantiated statements and ledger facts furnished by the Trade

THE TYPO MERCANTILE AGENCY

160 BROADWAY General Offices **NEW YORK**

The Pacific West in 1915

More printing-plants — more newspapers, more printing machinery, more equipment, paper, ink and facilities, made necessary by a rapidly increasing population. 1915 starts a new era of development. Heavy buying is imperative. Get your share of the business.

Include the Pacific West in your advertising campaign of 1915

PACIFIC PRINTER AND PUBLISHER

440 SANSOME ST., SAN FRANCISCO, CAL.



THE printing trade can profitably utilize some of the prestige which Old Hampshire Bond has gained through our publicity advertising work.

By merely calling the attention of your customer to

Old Hampshire Bond

when you receive an order for business stationery, you will find that you are mentioning "the paper your customers know."

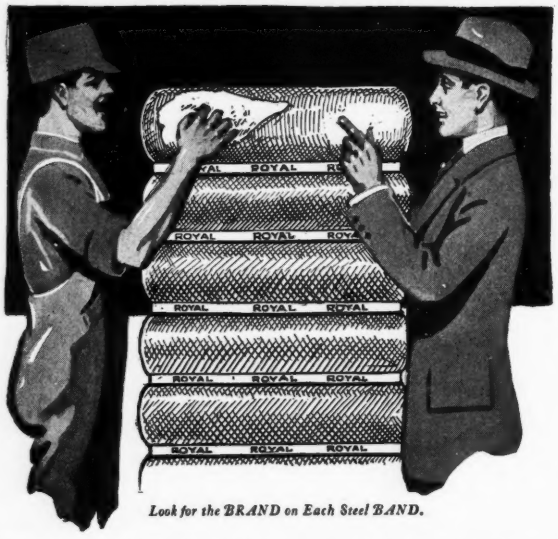
We have given active and helpful co-operation to a large number of printers; perhaps we can help you, if you will write us.

MEMBER
PAPER MAKERS
ADVERTISING CLUB

Hampshire Paper Company

We are the Only Paper Makers in the World Making Bond Paper Exclusively

SOUTH HADLEY FALLS, MASSACHUSETTS



Look for the BRAND on Each Steel BAND.

The One Standardized Brand

ROYAL

Cotton and Wool Waste

Now offers you in addition to the Highest Quality Waste, *these three vitally important features:*

Standardized Quality. For your convenience, it has been divided into 12 grades—6 white—6 colored. Select the most desirable for your purpose, and our grading system assures you of the same quality continually.

Standardized "Tare." The Tare (wrappings) is guaranteed 6% or under, because we use only clean, light Burlap and new Steel Bands, weighing less than the old Burlap and Rope in general usage. *Check the "Tare,"* and if overweight, obtain a refund for the difference.

Standardized Weight. Order the exact weight desired—you'll get just that poundage. Orders are not "padded" as our Waste comes in *Guaranteed Actual Weight Bales.*

Royal is positively the softest, most absorbent, highest quality Waste—made from the cream of the Waste of good cotton and wool. Is is thoroughly refined—all foreign matter such as wood and metal splinters, dust, dirt and grease, is removed. Pressed into neat, compact Bales that take up least room.

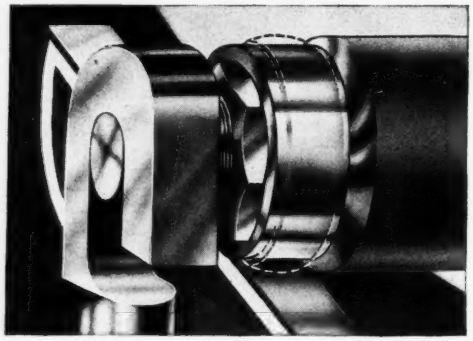
Ask Your Jobber or write for the "Royal" Sampling Folder No. 32, showing 12 grades of Cotton Waste. Samples of Wool Waste mailed on request.

ROYAL MANUFACTURING CO., Rahway, N. J.

Chicago Office, People's Gas Building.

ROYAL COTTON AND WOOL WASTE
OUR WASTE IS YOUR GAIN
Trade Mark Reg US Pat Off

Morgan Expansion Roller Truck



By the turn of a nut the truck can be made the same size as the roller. Every printer knows what that means in quality of presswork and saving in rollers. *Absolute satisfaction or your money back.*

Per set of six 10x15 and under $5.00.
Per set of six 12x18 and over $6.00.
Give size and make of press with order.

LIVE AGENTS WANTED

Who can make $10.00 or more per day selling this device.

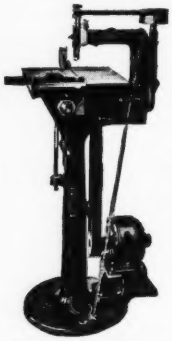
Morgan Expansion Roller Truck Co.

303 E. Fourth St., Los Angeles, Cal.

BUY IT NOW

Literally thousands of printers and publishers have been on the point of buying a Miller Saw for years. *Buy it now.*

"Just as soon as business picks up we're for a



Miller Saw-Trimmer with Router and Jig-Saw Attachment.

MILLER SAW"

You need the extra profit most when work is slack. *Buy it now.*

"When we move into our new building next Fall, we want a Miller Saw." A Miller will cut its cost from your regular daily work between now and Fall. *Buy it now.*

"We haven't sufficient work to keep it busy—but when we have, we'll buy the Miller." Who ever heard of keeping a Miller Saw busy? Says Everett True: "It can't be done." *Buy it now.*

You know your printers operate under a 50-year handicap for lack of a Miller Saw. Away with lead cutters and gimlets, hack-saws and chisels—buy a Miller Saw.

Miller Saw-Trimmer Company

Point Building, Pittsburgh, Pa.

A "Safety First" device which gives increased speed and efficiency—

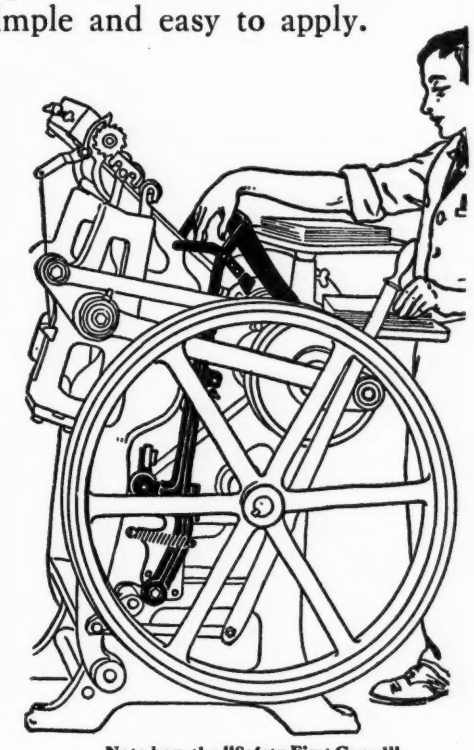
MOST "Safety First" ideas attached to machinery add an element of complication and delay, but the "Safety First Guard" for platen presses really facilitates the work, in addition to absolutely safe-guarding the feeder from what all printers (and all feeders) know to be the very real danger of smashed fingers and injured hands.

The "Safety First Guard" is adapted to all makes and sizes of platen presses. It is extremely simple and easy to apply. There is nothing to get out of order. It does not increase the power required to run the press. In fact it becomes a part of the press itself. It is quiet in operation and has been welcomed by all feeders wherever put on.

Some good man once said: "It is idle to speculate regarding that which may readily be proved." Our suggestion to the employing printer is that he should have a "Safety First Guard" placed on one of his platen presses and keep his eye on the work accomplished and the manner in which it is done.

Prices and terms for the "Safety First Guard" are as follows: $25.00 f. o. b. Newark, N. J. Less 3% ten days or thirty days net. This applies to Guards for all makes of Gordon presses.

Ask us for our little book and let us tell you also about other products of this company including "The Humana."



Note how the "Safety First Guard" raises the hands.

THE HUMANA CO.

Office and salesroom, Clinton and Beaver Sts., Newark, N. J.

New York Chicago St. Louis Buffalo Boston Atlanta Cincinnati

DISPLACES TWO HALF-TONE INKS



PERMITS

PRINTING TURNING PRINTING AND BINDING SAME DAY

Speedlimit is Equally Good for All High-Grade Work

on which

Speed is Not Required

MANUFACTURED BY

THE QUEEN CITY PRINTING INK COMPANY

CINCINNATI

CHICAGO	DETROIT	MINNEAPOLIS
BOSTON	ROCHESTER	DALLAS
PHILADELPHIA	ST. PAUL	KANSAS CITY

BUY ONE NOW

The WETTER is a Good Numbering Machine

Ask to see the Boston Model Pica Model

Get our Booklet telling all about them.

producing Accurate Results, because they are built right; parts HARDENED where necessary, and the finished machine will stand up to the exacting conditions under which they are used.

ALL DEALERS **WETTER NUMBERING MACHINE CO.**

255-261 Classon Ave., Brooklyn, New York, U. S. A.



A Splendid Example of the Lighting of Covering Machines in a Basement Bindery

This department and the three other departments of a large New York publishing plant have used Cooper Hewitt Lamps for over ten years. Perfectly diffused light—no glare—no black shadows. We'll loan you lamps to prove that in your own plant it is:

Better Than Daylight

Write for Folder No. 954, "What Users Say."

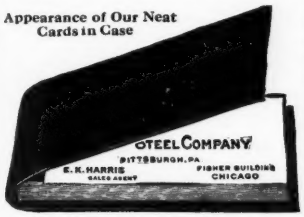
COOPER HEWITT ELECTRIC CO.

EIGHTH AND GRAND STREETS HOBOKEN, N. J.

BOSTON CHICAGO CINCINNATI CLEVELAND DETROIT
MINNEAPOLIS PHILADELPHIA PITTSBURGH ST. LOUIS

New Business Without Cost

Appearance of Our Neat Cards in Case



is generally a delusion and a snare; but the progressive printer who provides his customers, both present and prospective, with

PEERLESS PATENT BOOK FORM CARDS

can not only get new business without cost, but stir up a lot of business from his present customers; these cards are a trade-mark for up-to-the-minute tradesmen. Can the printer afford to be less up-to-date than his customer? Get these cards into your business; your customers want them and are getting them elsewhere; why not let them get them from you? These cards have no rival, no competitors; they are the "wonder of the world of cards."

Write for trade price and samples and do it to-day

The John B. Wiggins Co. Established 1857

Engravers, Die Embossers, Plate Printers, 52-54 E. Adams St., CHICAGO

Increase Your Income

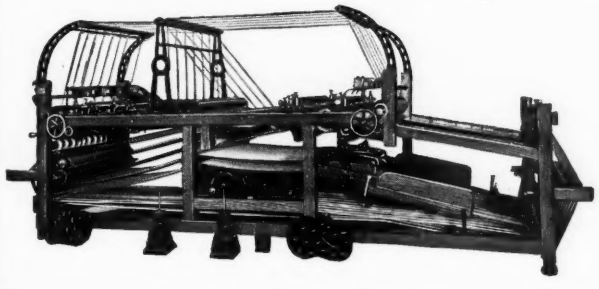
You can earn $50 to $100 a week selling printing if you study the *Nashville Course in Sales Training*, by Edward P. Mickel

You are given a thorough training in salesmanship and can get profitable orders and build up a large trade. Employers need this training either for themselves or for their employees. It means a greatly increased income for every one who studies it.

Send for Booklet D.

DUDLEY L. HARE, 1829 Arch Street, Philadelphia

This Low-Deck, Two-Side Ruling Machine



is for both striking and feint-line—can be changed from striker to feint-liner quickly—a most complete proposition.

Note illustration showing details of construction.

Unlike others, any make self-feeder can be attached.

Write for our new illustrated catalogue and price-list.

F. E. AND B. A. DEWEY

SPRINGFIELD, MASS.

The Only American Text-Book on the Subject

BOOKBINDING

and Its Auxiliary Branches

THIS work, the first and only complete text-book in this country that covers the subject in all its phases, will prove of great interest and value to every one connected directly or indirectly with bookbinding.

John J. Pleger, the author, is an advanced exponent of the art, and has given the trade, in concise, comprehensive form, the benefit of his broad knowledge.

The smaller printer who has to do binding as a side line will find herein a mine of helpful information.

It will be found invaluable by the larger binders when the time comes for purchasing additional or new equipment.

To the involuntary specialist—the man whose limitations have tied him to one operation—it will prove a boon in widening his opportunities for better employment and remuneration.

Librarians and others intrusted with the "care" of books will find Mr. Pleger's offering well worth attention.

Each volume sold separately

Paper Ruling
PART ONE
22 illustrations. Price $1.25

Pamphlet Binding
Punching, Crimping and Quarter-Binding
PART TWO
37 illustrations. Price $1.50

Blank, Edition and Job Forwarding
Finishing and Stamping
PART THREE
129 illustrations. Price $2.00

Gilt Edging, Marbling and Hand Tooling
PART FOUR
29 illustrations. Price $1.25

EXTRACTS FROM SOME OF THE LETTERS MR. PLEGER HAS RECEIVED:

"The writer has personally enjoyed reading the works and congratulates you upon the thoroughness with which you have covered the subject."

"Students, apprentices and novices who are interested in the different branches of bookbinding will find it a very simple matter to learn and perfect themselves from these volumes, full of illustrated examples. The printer and librarian will find it *valuable beyond their expectations.*"

"They are thorough and lucidly-written text-books, which will benefit the more expert workmen as well as learners. They will be of especial value to printers who operate binding departments and have to rely upon others for their management. I know of no other text-book of binding which compares with Mr. Pleger's in instructiveness. In publishing these books THE INLAND PRINTER adds another to its long list of incomparable services to the printing and allied industries."

The Inland Printer Company

632 Sherman St., Chicago — 1729 Tribune Bldg., New York


Artist


Photographer


Engraver


Paper Maker


Ink Maker

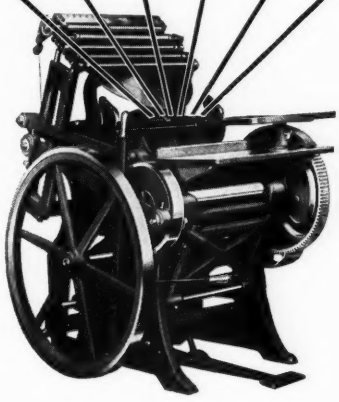

Type Maker

Where the Arts Converge

THERE must be Art Superfine. Where the ideals of the artists, science of the photographer, dexterity of the etcher, resourcefulness of the paper maker, skill of the ink maker and the genius of the type founder meet, there must be rare ability; par excellence of performance with the highest type of practicability.

Such is the responsibility of the press maker and such is the responsibility we accept in the production of the New Series 14½x22 Press.

Every part is so carefully made and so skillfully assembled that it carries its part of the responsibility without a hitch.



This is proven by the fact that over 50,000 C & P Presses have shouldered their corresponding responsibilities without a single one ever having been returned. The C & P Press prints its own catalog—one is yours for the asking.

Chandler & Price

Toronto Type Founders Co., Ltd., Canadian Agents Exclusive of British Columbia

For sale by dealers in all important cities
Made in Cleveland, Ohio, U. S. A.

Display-Work on Machines

is making the linotype a more attractive proposition than ever before to job compositors. If the straight-matter man did well on straight-away machine composition, it is obvious that the capable display man should do better.

The Inland Printer Technical School

is the place to learn the linotype. It does not undertake to make printers. All the students are compositors. There is no time lost in teaching the rudiments of the compositor's trade. The minds of all are concentrated on one thing—learning the machine. The instruction is thorough.

The concentration of purpose by instructor and students is of the greatest importance to compositors who wish to become operators.

Drop a postal and get a booklet showing what some of our sixteen hundred-odd graduates have accomplished.

The Inland Printer Technical School

632 South Sherman Street, Chicago, Ill.

BOOKS ON ADVERTISING

Especially Recommended by The Inland Printer

THE INLAND PRINTER is in a position to suggest and recommend books for the information and instruction of its readers, and it is our intention to present each month a concise selected list of the most worth-while books on subjects pertaining to Printing and the Allied Industries.

Only a selected list under each classification is given, but every book included has been tried and accepted as the most reliable and desirable in its particular field. Any or all of these books may be had promptly at the prices shown, and we invite orders from our readers. The prices include postage.

Advertising and Selling

By HARRY T. HOLLINGSWORTH. This book deals with the practical side of advertising and selling, and is intended for sales managers, business heads and students. It aspires to render serviceable the accepted facts, laws and methods resulting from a wide study of human nature and human behavior under every known condition. **314 pages. Cloth, $2.10.**

The Elementary Laws of Advertising

By HENRY S. BUNTING. Written primarily for the business man, this work discloses and describes fifteen of the essential laws and the "Eight Main Tools of Publicity" as applied to every-day markets. Illustrated with five graphic charts. **177 pages. Red Russia leather, $2.00. Cloth, $1.00.**

Office Salesmanship—*How to Write Letters and Advertisements That Pull*

By SHERWIN CODY. A text-book of practical and scientific methods of handling customers by *written* salesmanship. **288 pages. Cloth, $2.00.**

Principles of Publicity

By TRUMAN A. DeWEESE. A comprehensive and practical treatise on the modern art of advertising, covering the subject in all its branches, showing the successful adaptation of advertising to all lines of business. Written for the manufacturer, merchant, business man and student of advertising. With beautifully engraved half-tones of 100 advertisements. **143 pages. Cloth, $2.10.**

The Premium System of Forcing Sales

By HENRY S. BUNTING. An exposition of the principles, laws and uses of the premium system in advertising. **173 pages. Red Russia leather, $2.00. Cloth, $1.00.**

The Principles of Advertising Arrangement

By F. A. PARSONS. The principles involved in artistic composition, the relative value of type-arrangement, typefaces, composition, tones, balance, decorative material, illustrations, margins, etc., are the things dealt with in this book. Many examples are given, showing both the correct and incorrect use of all materials which enter into the laying out of good copy. **127 pages. Cloth, $2.00.**

The Psychology of Advertising

By WALTER DILL SCOTT, Ph. D. This work by Professor Scott is an interesting theoretical exposition of the psychological factors of advertising. The illustrations taken from actual practice are of great help and interest to any advertising man. **269 pages. Cloth, $2.10.**

Selling Newspaper Space

By JOSEPH E. CHASNOFF. This is a valuable book for those interested in the selling or buying of newspaper space. It points out among other things, those who can benefit by such advertising, how the solicitor can best interest his prospects and how he can render them the best service. The faults of the solicitor and suggested remedies are also put forth. **133 pages. Cloth, $1.60.**

Theory of Advertising

By WALTER DILL SCOTT, Ph. D. A simple exposition of the principles of psychology in their relation to successful advertising. The author shows the bearing of the principles of advertising upon the work of the practical advertiser. Examples illustrated by actual ads. **269 pages. Cloth, $2.10.**

The Typography of Advertising

By F. J. TREZISE. This volume shows the application of the principles governing the selection of the best typefaces and their arrangement to make "attention-getting" and readable ads. An invaluable aid in the making-up of every description of advertising copy. **136 pages. Boards, $2.00.**

Specialty Advertising

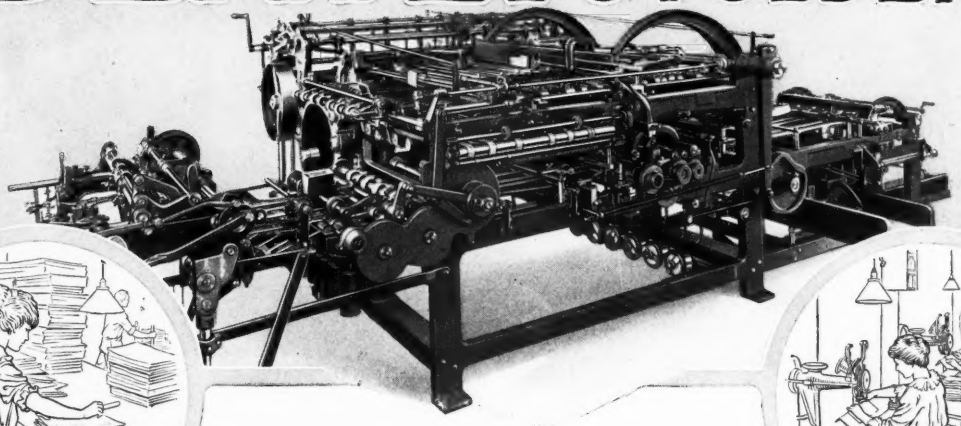
By HENRY S. BUNTING. By quoting ten successful experiences of business firms, large and small, the author aims to make the subject of specialty advertising plain to all. Any business man can readily figure out how these or similar specialty plans may be modified and applied to stimulate his own business. **163 pages. Red Russia leather, $2.00. Cloth, $1.00.**

Advertising as a Business Force

By PAUL TERRY CHERINGTON. This compilation of experience records prepared for the Associated Advertising Clubs of America represents advertising as its most advanced exponents see it. It is illustrated with instances drawn from the field of actual occurrences and the theories and principles put forth stand out as verdicts. A very interesting and practical book. **569 pages. Cloth, $2.10.**

The INLAND PRINTER CO., 632 Sherman Street CHICAGO

DEXTER WIRE-STITCHING FOLDER





FOLDING COVERS



FOLDING INSERT SECTION



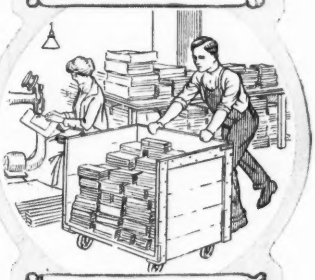
PILING INSERTS ON PLATFORM



TRUCKING FOLDED MAIN SECTION



STITCHING



TRUCKING TO STITCHING MACHINES



INSERTING



TRUCKING COVERS



TRUCKING INSERTS

Automatic Waste Saver

HERE are pictured nine *preventable wastes* which occur daily in most binderies, in connection with wire-stitched pamphlet work.

There are *other* wastes, but these show several the new Dexter Wire-Stitching Folder will immediately overcome in your plant.

This latest Dexter development automatically wire-stitches and covers 16, 24 and 32 page pamphlets, *while folding them*, running two up and cutting apart.

By its use, one binder figures a saving of twenty dollars a day. It will save *you* as much or more, in proportion to your volume—every cent saved from wastes that now eat holes in your profits.

Write for a supply of Efficiency Estimate Blanks. They will *prove* your savings with this ingenious machine. Figure your own way. No charge for the blanks and complete information.

Dexter Folder Company

Folders, Feeders, Cutters

New York **Chicago** **Philadelphia** **Boston**

DODSON PRINTERS SUPPLY CO., Atlanta, Ga.
H. W. BRINTNALL . . . San Francisco, Cal.
E. G. MYERS, Dallas, Tex.
The J. L. MORRISON Co., Toronto, Can.

In Time of Peace Prepare for War!

Are You Prepared

to retain employment in the war for jobs which is characteristic of business depression?

DO you feel satisfied of your ability to keep up with the *Army of Steady Workers* or will you be forced to fall back with the *Army of Unemployed* led by General Hard Times? It is the prepared man, the man who delivers, who is kept on the pay-roll during slack times. Ordinary men can always be secured; but to let an exceptional man go, even for a few days, is to run the risk of losing him for all time—for other employers are looking for just such men—and the majority of firms consider it economy to keep the really expert compositor on the job all the time. The I. T. U. COURSE makes a business of preparing good printers, average printers, poor printers and apprentices to weather the vicissitudes of slack business periods. The Course can help you! The thirty-seven lessons are chock-full of suggestions which can be capitalized by any industrious, ambitious compositor. Particulars may be had by writing The I. T. U. Commission, 632 Sherman St., Chicago, Ill.

- ☛ *Job Composition*
- ☛ *Ad-Work*
- ☛ *Color Harmony*
- ☛ *Imposition*
- ☛ *Design*
- ☛ *Capitalization*
- ☛ *Punctuation*

concisely taught by correspondence

Do Not Delay! Prepare To-day!

"KIRKMAN"
Automatic Feeders
MORE THAN MAKE GOOD



The Maqua Company, of Schenectady, N. Y., have just installed *three* more of these machines, which now gives them a battery of *five* "Kirkman" equipped Gordons.

Price, terms, etc., furnished on application. Write for them to-day.

AUTOMATIC PRESS FEEDER CO.
GENERAL OFFICES
538 S. Dearborn St., CHICAGO

A DIFFERENCE



Double Teeth Give Double Strength

As compared with other methods

ALLIGATOR STEEL BELT LACING

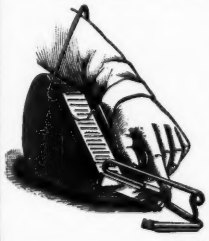
does not require an expert to apply it. Just a hammer is needed to join your tape belt or any belt at saving in time and efficiency.

Equip with Alligator now. Samples on request.

FLEXIBLE STEEL LACING CO.
522 S. Clinton St., CHICAGO

The Robert Dick Mailer

Combines the three great essentials to the publisher: SPEED — SIMPLICITY — DURABILITY



Read what one of the many users has to say.

The Waco Times-Herald,
Waco, Tex., Aug. 2, 1911.

Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.

Gentlemen,—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit.

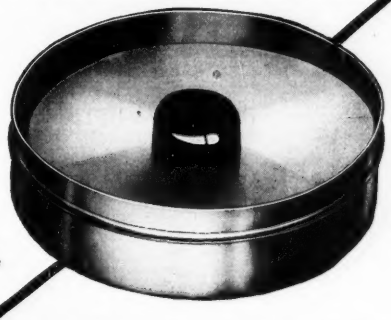
Yours very truly, B. D. Geiser,
Foreman Mailing Dept.

Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. Robert Dick Estate, 139 W. Tupper St. Buffalo, New York

Prove it for Yourself



Large Sample Free

MAKING it easier for the pressman and cheaper for the "boss" —that's the plan behind the remarkable "SAVINK" can, the improved package for

Ullman-Philpott
Inks THAT PRINT

Does it do this? Prove it for yourself —get a sample can free—fill out the coupon and enclose ten cents to cover packing and mailing.

The Ullman-Philpott Co. 4809 Lexington Ave. Cleveland, Ohio Established 1881

Branch Distributors

The Crescent Paper Co., Indianapolis, Ind.; The Tri-State Paper Co., Cumberland, Md.; R. D. Wilson & Sons, Clarksburg, W. Va.; Wright, Barrett & Stilwell, St. Paul, Minn.; Wahpeton Paper Co., Wahpeton, N. D.; Mercantile Paper Co., Montgomery, Ala.; The Richmond Printing Ink Co., 16 N. 14th St., Richmond, Va.; The Colorado Ink Co., 622 19th St., Denver, Colo.

Enclosed find 10c for SAVINK Sample of U-P Bond Black____, U-P Job Black____, or Marvel Halftone Black____. (Check the ink desired)

Name _____
Company _____
Address _____
City _____ *State* _____

(4809)

EFFICIENCY IN TYPE

Has been our aim; it has been achieved. Where you find Superior Copper-Mixed Type in use you find the efficiency of printing and the wisdom of administration. The type compels attention by its strikingly artistic character, and the same prescience which causes the proprietor to buy it makes him a capable manager in the other departments of his business.

BARNHART BROTHERS & SPINDLER
CHICAGO NEW YORK CITY WASHINGTON, D. C. SEATTLE
SAINT LOUIS OMAHA KANSAS CITY DALLAS SAINT PAUL

BUSINESS *follows* THE FLAG

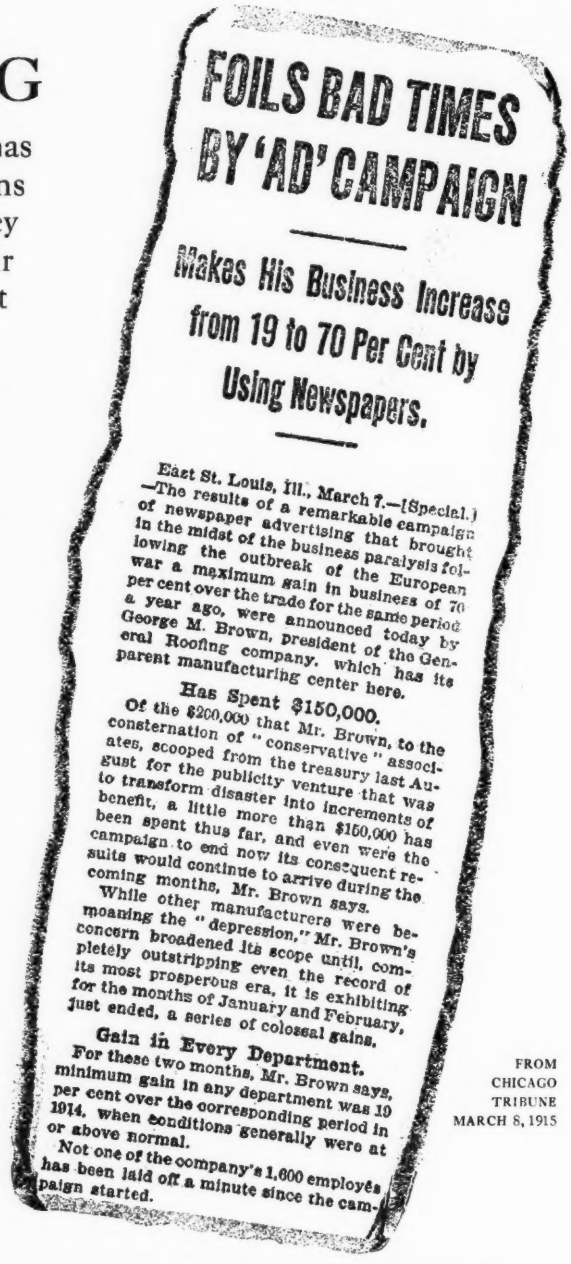
of Good ADVERTISING

This shows how one firm has been meeting the conditions forced on it by the war. They have had the courage of their convictions, and have won out handsomely.

What this company has done you can do also. It does not require a great amount of money—a small appropriation properly placed would bring results.

The wise engineer does not cut down the steam on an up-grade. Just a little more is needed to negotiate the hill.

Unusual conditions of the past eight months have created an up-hill situation for business. Consistent and persistent advertising in the proper mediums will enable you to "make" the hill and show a gain for your business over even normal times.



FOILS BAD TIMES BY 'AD' CAMPAIGN

Makes His Business Increase from 19 to 70 Per Cent by Using Newspapers.

East St. Louis, Ill., March 7.—[Special.]—The results of a remarkable campaign of newspaper advertising that brought in the midst of the business paralysis following the outbreak of the European war a maximum gain in business of 70 per cent over the trade for the same period a year ago, were announced today by George M. Brown, president of the General Roofing company, which has its parent manufacturing center here.

Has Spent $150,000.

Of the $200,000 that Mr. Brown, to the consternation of "conservative" associates, scooped from the treasury last August for the publicity venture that was to transform disaster into increments of benefit, a little more than $150,000 has been spent thus far, and even were the campaign to end now its consequent results would continue to arrive during the coming months, Mr. Brown says.

While other manufacturers were bemoaning the "depression," Mr. Brown's concern broadened its scope until, completely outstripping even the record of its most prosperous era, it is exhibiting for the months of January and February, just ended, a series of colossal gains.

Gain in Every Department.

For these two months, Mr. Brown says, minimum gain in any department was 19 per cent over the corresponding period in 1914, when conditions generally were at or above normal.

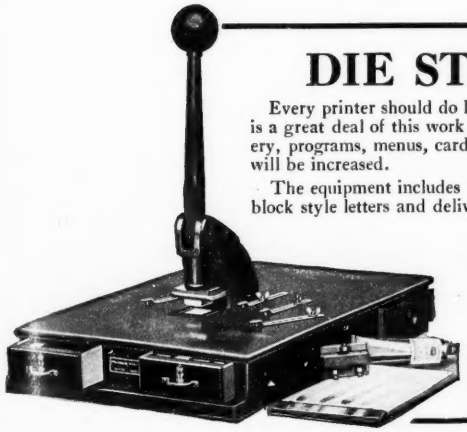
Not one of the company's 1,600 employes has been laid off a minute since the campaign started.

FROM CHICAGO TRIBUNE MARCH 8, 1915

Why not let us talk to you about a conservative publicity campaign in THE INLAND PRINTER? *We can give you expert advice as to selling plans, distribution, etc., and introduce you to the people who will buy your products.*

THE INLAND PRINTER

632 Sherman St., CHICAGO 1729 Tribune Bldg., NEW YORK



DIE STAMPING IS PROFITABLE

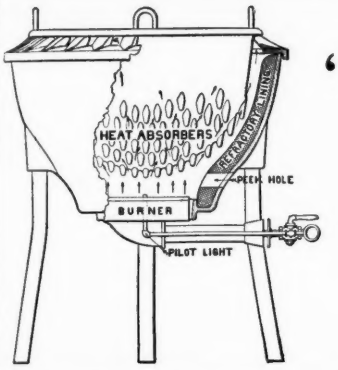
Every printer should do his own die stamping and pocket all the earnings from this profitable work. There is a great deal of this work getting away from you each year because you are not equipped to handle it. Stationery, programs, menus, cards, letter-heads, etc., can be made more attractive by die stamping and your profits will be increased.

The equipment includes 1001 dies which enable you to furnish any one or two letter monogram in script or block style letters and delivery can be made the same day by using our QUICK DRY INKS.

The PROGRESS DIE STAMPING PRESS is thoroughly practical, easy to use and effective in operation. Any one can use it with slight experience and produce the highest grade of die stamping. When stamping with the 1001 dies the patent universal counter eliminates the need of make-ready. The press is absolutely complete and guaranteed in every respect.

Fully descriptive booklet, samples of work and convincing testimonials will be mailed upon request.

PROGRESS MFG. CO. 79 Sudbury St., Boston, Mass.



THE REASONS WHY IT IS THE

"Improved" Melting Furnace

1st. Heavy Refractory Lining
2nd. Heat Absorbers
3rd. High Power Burners
4th. Substantial, Durable

= Conservation of Heat, Economy of Gas, Quick Melting, Convenience of Operation

BUILT RIGHT—WORKS RIGHT—PRICES RIGHT

Made in four sizes. Also supplied with hoods.

Write for Bulletin No. 121

THE IMPROVED APPLIANCE COMPANY
459 Kent Ave., BROOKLYN, N. Y.

PRINTERS, BE MERCHANTS

That is the slogan of former President Fell of the United Typothetae. It is the best and most effective utterance of a man who has the habit of saying pat and pertinent things.

There is nothing on the market that can help you become a merchant printer more quickly than H. H. Stalker's

"BUILDING AND ADVERTISING A PRINTING BUSINESS"

The book is compiled from articles which appeared in *The Inland Printer*. They are made into book form for the sake of convenience.

Keep it on your desk — it is a stimulant.

When business is dull and your think-tank weary, this book will enliven you by showing you how to get business. There is something in every line — you couldn't miss the good things if you tried.

It costs $1.00 — really worth $25.00.

THE INLAND PRINTER CO., 632 Sherman Street, Chicago, Ill.

DEALERS YOU OUGHT TO KNOW

This Directory is in the interest of Printers' Supply Houses, Paper-Dealers, Engravers, Electrotypers, Lithographers, Linotype and Monotype Composition, Motor Power and Secondhand Machinery, etc., and represents Near-by Dealers not usually advertisers.

Your Near-by Dealers Can Serve You Quickly.

Subscribers will find this Directory a great convenience in placing orders with near-by dealers. Should any article be desired not herein advertised, The Inland Printer will be pleased to furnish special information or advise manufacturers of such requirements.

MISSOURI
NEW JERSEY

Illinois Electrotype Co.
Electrotypers Nickeltypers
Designers Engravers
314-318 South Canal Street, Chicago
Phones: Harrison 1000. Automatic 52964.

Don't Buy Solid Quads
ECONOMY QUADS
SAVE 25 PER CENT
In Weight
In Time
In Labor
In Trouble
PAT'D OCT. 25 '10
Always INSIST on your Dealer supplying ECONOMY QUADS
SAMPLE FREE
958 Harrison St., Chicago



Advertising Stickers! All Kinds! All Prices!
Inexpensive and effective advertising. A universal business help. Send to-day for price-list. Splendid field for agents.
St. Louis Sticker Co.
Department I St. Louis, Missouri

JUERGENS BROS. CO.
DESIGNERS
ENGRAVERS
ELECTROTYPERS
166 W. Adams St. Chicago

Stationers Engraving Company
123 W. Madison Street Chicago, Ill.
Engravers — Plate Printers — Die Embossers — Wedding Invitations — Book Plates — Monogram Stationery — Cards — Menus — Dance Programs — Club Invitations — Business Stationery — etc.

GEO. W. SWIFT, Jr.
Bordentown, N. J.
Designer and Manufacturer
of special machinery for printing and producing paper products.
What do you need to increase your production and reduce your cost?
We Can Make It.

Grinders and Cutting-room Specialties
We sell to printers, lithographers and related trades and satisfy them, because of a knowledge of what is required. Our personal service makes customers satisfied. Our specialties: cutting sticks (all sizes); K. K. knife lubricator, takes place of oil and soap; K. K. paper-slip powder, better than soapstone. Also expert knifegrinders.
E. C. Keyser & Co., 722 S. Clark St., Chicago

NEW YORK
PENNSYLVANIA

ILLINOIS

Sure Enough Metallic Inks
If you use metallic inks—don't use the "as-good-kind." Get the BEST—cost no more.
We Make All Kinds Printing Inks
Let us figure with you. Our inks are known for Quality.
The Kohl & Madden Manufacturing Company
626 Federal Street, Chicago, Ill.

EASTERN BRASS & WOOD TYPE CO.
Manufacturers of
BRASS AND WOOD TYPE
Send for Catalogue and Special Prices
WOODHAVEN, N. Y.

American Printers' Roller Company
314-318 W. GRAND AVE., CHICAGO
Phones: Automatic 36-215 Superior 4100
American Quality Rollers
Make-Ready Paste
Flexible Glues

PAUL LUDWIG
ENGRAVER
DIE SINKER
1443 CARROLL AVE., CHICAGO

Phone 3283 Beekman
New York Machinery Co.
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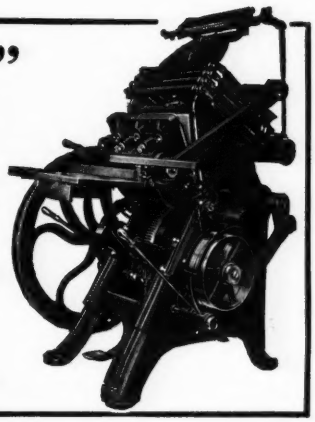
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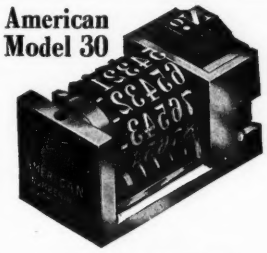
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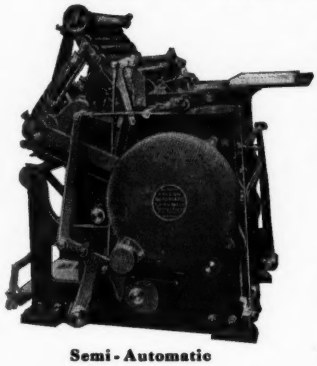
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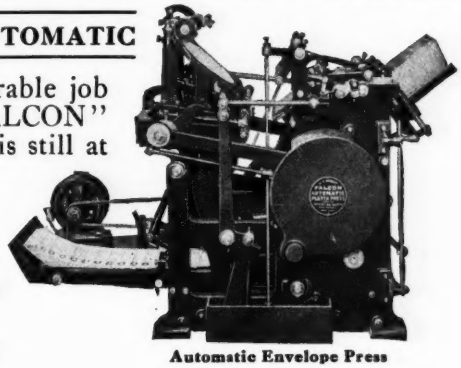
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January Eighth, Nineteen Hundred and Fifteen

Perpetual Injunction

Against the Intertype Company

The United States District Court for the Southern District of New York has this day ordered an injunction against the Intertype Company prohibiting the manufacture of their machine in the following terms:

That a perpetual injunction forthwith issue out of and under the seal of this court directed to the said defendant, The International Typesetting Machine Company, and to its officers, directors, superintendents, servants, clerks, salesmen, attorneys, receivers, assignees, and agents, PERMANENTLY ENJOINING AND RESTRAINING THEM AND EACH OF THEM FROM DIRECTLY OR INDIRECTLY MAKING OR USING OR SELLING OR OFFERING FOR SALE, OR OTHERWISE DEALING IN OR DISPOSING OF ANY LINOTYPE MACHINES LIKE DEFENDANT'S "INTERTYPE" MACHINE, EXHIBIT NO. 23 HEREIN, OR ANY OTHER LINOTYPE MACHINES, or parts of machines, embodying the inventions covered in claims 1, 2 and 3 of Hensley Patent No. 643,289, or claims 1, 2 and 3 of Dodge Patent No. 739,996, or claim 7 of Homans Patent No. 830,436, or in any manner infringing upon said patents or plaintiff's rights thereunder.

January Twelfth, Nineteen Hundred and Fifteen

A Second Perpetual Injunction

Against the Intertype Company was ordered

Upon the failure of The International Typesetting Machine Company to provide the bond required by the court, an injunction has been issued against it restraining the infringement of claims 6 and 7 of the Rogers Reissue Patent No. 13,489 belonging to Mergenthaler Linotype Company.

These two injunctions PREVENT THE FURTHER MANUFACTURE AND SALE OF INTERTYPE MACHINES CONTAINING, AMONG OTHER THINGS, THE PRESENT METHOD OF SUPPORTING AND REMOVING THE MAGAZINE FROM THE REAR; AND THE ROGERS TWO-LETTER DEVICE IN THE FIRST ELEVATOR.

The Mergenthaler Linotype Company will take steps to protect its rights against the manufacture, sale or use of infringing devices.

MERGENTHALER LINOTYPE COMPANY

Tribune Building, New York



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